

LINGUISTIC SURVEY OF INDIA

VOL. IX

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

PART I

SPECIMENS OF WESTERN HINDĪ AND PAÑJĀBĪ

Subject to subsequent revision, the following is the proposed list of volumes of the Linguistic Survey of India.

- Vol I Introductory
- „ II Mon Khmer and Tai families
- „ III Part I Tibeto Burman languages of Tibet and North Assam
- „ , II Bodo Naga, and Kachin groups of the Tibeto Burman languages
- „ „ III Kuki Chin and Burma groups of the Tibeto Burman languages
- „ IV Munda and Dravidian languages
- „ V Indo Aryan languages, Eastern group
 - Part I Bengali and Assamese
 - „ II Bihari and Oriya
- „ VI Indo Aryan languages, Mediate group (Eastern Hindi)
- „ VII Indo Aryan languages, Southern group (Marathi).
- VIII Indo Aryan languages, North Western group (Sindhi and Lahnda) and the Pisacha languages (including Kashmiri)
- IX Indo Aryan languages, Central group
 - Part I Western Hindi and Panjabi
 - „ II Rajasthan and Gujarati
 - „ III Bhil languages, Khandeshi, etc
 - „ IV Pahari languages
- „ X Dravidian family.
- XI "Gipsy" languages and supplement

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LINGUISTIC SURVEY OF INDIA.

SYSTEM OF TRANSLITERATION ADOPTED.

A.—For the Dēva-nāgarī alphabet, and others related to it—

अ a,	आ ā,	इ i,	ई ē,	उ u,	ऊ ū,	ऋ ṛi,	ॠ ṛe,	ए ē,	ऐ ai,	ओ o,	औ ō,	औ au.
क ka	ख kha	ग ga	घ gha	ङ ṅa	च cha	छ chha	ज ja	झ jha	ञ ña			
ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa	त ta	थ tha	द da	ध dha	न na			
प pa	फ pha	ब ba	भ bha	म ma	य ya	र ra	ल la	व va	or	wa		
श śa	ष ṣha	स sa	ह ha	ड़ ṛa	ढ़ ṛha	ळ ḷa	ळ ḷha					

Visarga (:) is represented by *h*, thus क्रमः *kramaśah*. Anusvāra (◌̣) is represented by *m*, thus सिद्ध *siddh*, वंश *vaṁś*. In Bengali and some other languages it is pronounced *ng*, and is then written *ng*; thus बंग *baṅga*. Anunāsika or Chandra-bindu is represented by the sign ~ over the letter nasalized, thus में *mē̃*.

B.—For the Arabic alphabet, as adapted to Hindōstānī—

ا a, etc.	ج j	د d	ر r	س s	ع ʿ
ب b	ح ch	ڍ ḍ	ڑ r̥	ش sh	غ gh
پ p	ف f	ز z	ذ z	ص s	ف f
ت t	ک kh		ژ zh	ض ẓ	ق q
ٹ ṭ				ط ṭ	ک k
ث ṯ				ظ ẓ	گ g
				ل l	
				م m	
				ن n	
				و when representing anunāsika.	
				in Dēva-nāgarī, by ~ over	
				nasalized vowel.	
				و to or v	
				ه h	
				ی y, etc.	

Tanwin is represented by *n*, thus فائز *fauran*. Alif-e maqṣūra is represented by *ā*;—thus داء *da'wā*.

In the Arabic character, a final silent *h* is not transliterated,—thus باند *banda*.

When pronounced, it is written,—thus گنہ *gunāh*.

Vowels when not pronounced at the end of a word, are not written in transliteration. Thus बन *ban*, not *bana*. When not pronounced in the middle of a word or only slightly pronounced in the middle or at the end of a word, they are written in small characters above the line. Thus (Hindī) देखता *dēkhtā*, pronounced *dēkhtā*; (Kāshmiri) कह *kaḥ*; कह *kaḥ*, pronounced *kor*; (Bihārī) देखि *dēkhi*, pronounced *dēkhi*.

C.—Special letters peculiar to special languages will be dealt with under the head of the languages concerned. In the meantime the following more important instances may be noted :—

- (a) The *ts* sound found in Marāṭhī (ॢ), Paṣṭō (ط), Kāśmīrī (ټ, ټ), Tibetan (ཚ), and elsewhere, is represented by *ts*. So, the aspirate of that sound is represented by *tsʰ*.
- (b) The *ds* sound found in Marāṭhī (ॣ), Paṣṭō (ط), and Tibetan (ཅ) is represented by *ds*, and its aspirate by *dsʰ*.
- (c) Kāśmīrī ټ (ټ) is represented by *ñ*.
- (d) Sindhi ڄ, Western Pañjābī (and elsewhere on the N.-W. Frontier) ڄ, and Paṣṭō ڄ or ڄ are represented by *ṇ*.
- (e) The following are letters peculiar to Paṣṭō :—
 ٲ *t*; ٲ *ts* or *ds*, according to pronunciation; ٲ *q*; ٲ *r*; ٲ *q* or *g*, according to pronunciation; ٲ *q* or *q*, according to pronunciation; ٲ *q* or *q*.
- (f) The following are letters peculiar to Sindhi :—
 ٲ *bb*; ٲ *bh*; ٲ *th*; ٲ *t*; ٲ *th*; ٲ *ph*; ٲ *jj*; ٲ *jh*; ٲ *ch*; ٲ *ñ*; ٲ *dh*; ٲ *q*; ٲ *q*; ٲ *q*; ٲ *k*; ٲ *kh*; ٲ *gg*; ٲ *gh*; ٲ *ñ*; ٲ *ṇ*.

D.—Certain sounds, which are not provided for above, occur in transcribing languages which have no alphabet, or in writing phonetically (as distinct from transliterating) languages (such as Bengali) whose spelling does not represent the spoken sounds. The principal of these are the following :—

ā, represents the sound of the *a* in *all*.

ā, " " " *a* in *hat*.

ē, " " " *e* in *met*.

ō, " " " *o* in *hot*.

e, " " " *é* in the French *était*.

o, " " " *o* in the first *o* in *promote*.

ō, " " " *ō* in the German *schön*.

ū, " " " *ū* in the " *mūke*.

th, " " " *th* in *think*.

dh, " " " *th* in *this*.

The semi-consonants peculiar to the Muṇḍā languages are indicated by an apostrophe. Thus *k'*, *t'*, *p'*, and so on.

E.—When it is necessary to mark an accented syllable, the acute accent is used. Thus in (Khōwār) *assīstaj*, he was, the acute accent shows that the accent falls on the first, and not, as might be expected, on the second syllable.

INTRODUCTORY NOTE.

THIS volume, dealing with the Central Group of Indo-Aryan Vernaculars, is divided into four parts, *viz.* :—

Part i,	dealing with	Western Hindi and Pañjābī.
Part ii,	" "	Rājasthānī and Gujarātī.
Part iii,	" "	The Bhil Languages, Khandeśī, etc.
Part iv,	" "	Pañāṛī.

Of these, Part iii has been prepared partly by Professor Konow and partly by me. I am entirely responsible for the other Parts.

The languages forming this Central Group, and the numbers of their speakers as reported for this Survey, are as follows :—

Western Hindi	88,013,928
Pañjābī	12,677,639
Rājasthānī	15,842,087
Gujarātī	10,646,227
Bhīlī, etc.	4,100,675
Eastern Pañāṛī ¹	143,721
Central Pañāṛī	1,107,612
Western Pañāṛī	816,181

TOTAL . 83,348,070

Of these, the most important, both politically and in point of numbers, is Western Hindi. One of its dialects is Hindōstānī, the lingua franca of India. It should, however, be remembered that Hindōstānī is not a typical dialect of the language. The typical dialect is the Braj Bhākhā spoken round Agra and Mathurā. The home of Hindōstānī as a vernacular is more to the North-West, on the border of the Panjab, and that dialect is therefore much infected by the Pañjābī lying to its West.²

Western Hindi is spoken in the western half of the United Provinces, and Pañjābī in the Central Panjab. Rājasthānī is spoken in Rajputana, and Gujarātī in Gujarat. The Bhil languages and those grouped with them are spoken mainly in the Bhil country and in Khandesh, but scattered colonies are found in several localities of northern India, from Midnapore in Bengal to the central Panjab.

It would be impossible, in the present volume, to give a detailed account of the relationship of the languages of the Central Group to the other Indo-Aryan vernaculars. The question involves a consideration of the entire history of the growth and expansion of all the Aryan languages, ancient and modern, of northern India; and must therefore be deferred to the Introductory Volume of this Survey, which cannot be prepared till all

¹ The figures for Eastern Pañāṛī include only those speakers that are resident in India. They do not include the unknown, but much larger, number resident in Nepal, the home of the language.

² The principal point in which Hindōstānī has been affected by Pañjābī is that nouns that in Western Hindi end in *au* or *ā*, such as *ghōṛau* or *ghōṛā*, a horse, in Hindōstānī, as in Pañjābī, end in *ā*, as in *ghōṛā*. Another important point is the use of the postposition *ne* to indicate the case of the agent.

the remaining volumes are in type. Suffice it here to say that the typical language of the Central Group is Western Hindi. Panjabi is a language resulting from the amalgamation of two very different forms of speech—the old Pisacha language that lies at the base of the Lahnda spoken in the Western Punjab and the Pirkait of the Midland that was the parent of Western Hindi. Rajasthani represents the overflow of Western Hindi to the South and South West but is much infected by the language of Gujar invaders who came partly from the West and partly from Sapadalalsha on the Himalayan tract between Nepal and Kashmir. Gujarati is a further continuation of this overflow. It has as a basis an old North Western language of Pisacha origin akin to Sindhi which was overwhelmed by the Western Hindi invasion but traces of which can still be observed. The Bhil dialects are mostly broken forms of Gujarati spoken by non-Aryan tribes. The three Pahari languages have at their base an old language akin to Pisacha spoken by the Khasa tribe which has been superseded by the language of Gujar invaders. This mixed form of speech was carried as above stated into Rajputana and was again in its turn strongly influenced in later times by immigrants to the Himalaya from Rajputana who now speak Rajasthani. Particulars regarding the growth and expansion of each of these various languages will be found in the Introductions to the various sections.

The four parts of this volume were prepared and sent to press some years ago but difficulties connected with the obtunment of proper types have greatly delayed the printing of Parts I and II. I regret that owing to this the Bibliographies of these parts are not entirely up to the dates printed on the title pages.

CAMBRIDGE

GEORGE A. GRIERSON

4 g t 11 1914

WESTERN HINDI.

The home of Western Hindi closely agrees with the *Madhyadēśa*, or Midland, of ancient Sanskrit geographers. The *Madhyadēśa* was the country between the Saraswatī on the west and what is now Allahabad on the east. Its northern boundary was the Himālaya Range, and its southern the Narbada River. Between these limits lay, according to tradition, the holy land of Brahmanism. It was the centre of Hindū civilisation, and the abode on earth of its deities. Western Hindi does not extend so far east as Allahabad—its eastern limit is about Cawnpore,—but in other respects the area in which it is spoken is almost exactly the same as the *Madhyadēśa*. It is spoken as a vernacular over the western portion of the United Provinces, in the eastern districts of the Panjab, in Eastern Rajputana, in Gwalior and Bundelkhand, and in the north-western districts of the Central Provinces. Moreover, its most important dialect, Hindōstānī, is spoken and understood, and is even amongst some classes of the population a vernacular, over the whole of the Indian Peninsula.

Western Hindi has five dialects,—Hindōstānī, Bāngarū, Braj Bhākhā, Kanaujī, and Bundēlī. Hindōstānī, as a local vernacular, is spoken in Western Rohilkhand, the Upper Gangetic Dōāb, and the Panjab District of Ambala. It has also been carried over the whole of India by Musalmān conquerors, and has received considerable literary culture. Under these conditions it has three main varieties, Literary Hindōstānī proper, employed by both Musalmāns and Hindūs for literary purposes and as a *lingua franca*; Urdū, employed chiefly by Musalmāns and by Hindūs who have adopted the Musalmān system of education, and a modern development, called Hindī, employed only by Hindūs who have been educated on a Hindū system. Urdū, itself, has two varieties, the standard literary form of Delhi and Lucknow, and the Dakhinī, spoken, and used as a literary medium, by Musalmāns of Southern India.

Bāngarū is the dialect of Western Hindi which is spoken in the Eastern Panjab. It is also called Jātū and Hariānī. It is much influenced by the neighbouring Rājasthānī and Pañjābī.

Braj Bhākhā is the dialect of the west central Dōāb and the country to its north and to its south.

Kanaujī is really a form of Braj Bhākhā and is only given separate consideration in deference to popular opinion. It is spoken in the east central Dōāb and the country to its north.

Bundēlī is spoken in Gwalior and Bundelkhand. It is also spoken in the adjoining districts of the Central Provinces.

All these dialects are described with considerable detail on the following pages, and it will suffice to give here the total estimated number of speakers of each—

Hindōstānī—	
Local Vernacular	5,232,733
Literary Hindōstānī (including Urdū and Hindī)	7,696,264
Dakhinī	3,654,172

16,583,169

	Brought forward	16 633 189
Bangaru		2 165 784
Brāj Bhākha	7 865 274	
Kanauj	4 481 500	
	<hr/>	12 345 774
Bundel		6 869 201
		<hr/>
Total estimated number of speakers of Western Hindi		38 013 028

This is about the same as the population of the United Kingdom in 1891 (38,104,975) and two thirds of a million less than that of France at the present time (38 641 333). I roughly estimate the area in which it is spoken at about 200,000 square miles with which we may compare the area of the German Empire (209,000), and that of France (204 000).

As explained in the Introductory Note, Western Hindi is the purest representative of that Group. It is directly derived from the Apabhramśa dialect corresponding to Śaṃaseni, the most Sanskritic of all the Prakrits, it is spoken in the area which was the centre from which Aryan civilisation was diffused over Hindostan, and the head quarters of its principal dialect—Brāj Bhākha—is Mathura, —the Μαδουρα η των Οεδων of the Greeks, and in ancient times one of the most sacred cities of India.

Of the four languages which form the Central Group of Indo-Aryan vernaculars, Western Hindi is the one which is the most typical of the group. In fact, it would be more accurate, though more complicated, to describe it as being the *only* member of the group the other three Pañjabī, Rājasthānī, and Gujarātī, being intermediate between it and the adjoining languages Lahnda, Sindhi, and Marāṭhī, which belong to what I call the Outer Circle. These languages, Pañjabī, Rājasthānī, and Gujarātī, lie to the west and south of Western Hindi. It is also to be remembered that to its east we have Eastern Hindi, another language which is intermediate between Western Hindi and the speeches of the Outer Circle. But these two sets of intermediate languages possess sharply opposed characteristics. Their respective bases are quite different. As has been explained in the introduction to Vol VI of this Survey pp 3 and ff, Eastern Hindi is a language of the Outer Circle affected by the characteristics of the Central Group while Pañjabī, Rājasthānī, and Gujarātī are in all their chief characteristics members of the Central Group, and only show traces which are more and more evident as we go westwards of the influence of the Outer Circle. It would be most correct to class them as a distinct intermediate group of languages, but it is more convenient to consider them all together with Western Hindi, as members of one group—the Central,—remembering that they do not possess all the true characteristics of that group in its purity.

The linguistic boundaries of Western Hindi are as follows.—On its north west it is bounded by Panjabī, to its south west and south lies Rājasthānī, to its south east, Marāṭhī, and to its east, Eastern Hindi. On the north it is bounded by the Indo-Aryan dialects, Jaunsarī, Gauhālī, and Kumaunī of the lower southern slope of the Himalaya. It gradually shades off into Panjabī, Rājasthānī, and Eastern Hindi, but there is no intermediate dialect between it and Marāṭhī. Marāṭhī nowhere merges into the languages of the Central Group, but is separated from them by a sharp distinct line.

There are it is true a few tribal dialects which possess the characteristics of both Western Hindi and Marathi but these are mere mechanical mixtures—broken jargons—which are not true intermediate forms of speech. We may consider Marathi as being fully established in the Nagpur plain at the foot of the Satpura Range. The northern hill dialects are described in Part IV of this volume and are closely connected with Rajasthani.

Two characters are employed for writing Western Hindi—the Persian for some forms of Hindostani and the Devanagari (with its current hands the Kaithi and Mahajani) for the other dialects. Neither of them need be described here. In writing the dialects in the Devanagari character an important irregularity is observed in the employment of the letter *रा*. When this is followed in *Tadbhava* words by the letter *य* *ya* or *व* *wa* it does not take the form ^o. Such compounds are written *ख* *ya* and *दू* *wa* respectively. Thus (Brij Bhulha) माखी *mayai* struck Bundeli दाबो *wabo* (Hindostani *ona*) to weep.

The familiar Hindostani grammar may be taken as the standard of the grammatical characteristics of all the Western Hindi dialects. Each is fully described in the proper place and I here content myself with pointing out one characteristic in which Western Hindi is pre-eminently typical of the Central Group of language. This is the analytic method of its construction which will be dealt with at some length in the first volume of this Survey and is only referred to here. Of all the languages of the group Western Hindi is that which carries analysis to its furthest extreme. Its standard dialect has only one true tense (the present subjunctive) for its verb and has only one true case (the so-called oblique form) for its nouns. Nearly all the other accidents of time and relation are expressed by the aid of participles, verbal nouns, verbs or postpositions.

The earliest date which Yule gives of the use of the word Hindostani is 1616 when Terry speaks of Tom Coryate being proficient in 'the Indostan or more vulgar language'.¹ We may also note that Terry in his *A Voyage to East India* (1655), gives a brief description of the vulgar tongue of the country of Indostan which will be found quoted below under J. Ogilby. So Fryer (1673) (quoted by Yule) says 'The Language at Court is *Persian* that commonly spoken is *Indostan* (for which they have no proper character the written Language being called *Banyan*)'. It is evident therefore that early in the 17th century it was known in England that the *Lingua Franca* of India was this form of speech. On the other hand another set of authorities stated that the *Lingua Franca* of India was Malay. So Ogilby in the passages quoted below. Again David Wilkins in the preface to Chamberlayne's collection of versions of the Lord's Prayer (published 1715), explains that he could not get a version in the Bengali language as that form of speech was dying out and was being superseded by Malay. He therefore for Bengali gave a Malay version written in the Bengali character.

It is possible that Ogilby had less excuse than appears for his mistake for Mr. Quaintance in his Oriental Catalogue published in 1887 mentions a MS. Dictionary then

¹ See for this and other quotations *Hobson Jobson* s. vv. *Hindostanes* and *Moors*. It is hardly necessary to remind the reader that in the 18th century Hindostani was commonly called *Moors*.

So far we have dealt only with general notices or with the accounts of the characters in which Hindostani is written. With the commencement of the 18th century we find the first attempts at giving serious accounts of the language itself. According to Amaduzzi in his preface to Belgatti's *Alphabetum Brammanicum* (see below) a Capuchin monk named Franciscus M Tuonensis completed at Surat in the year 1704 a manuscript *Lexicon Linguae Indostanicae* in two parts of between four and five hundred double columned pages each. In Amaduzzi's time it was still preserved in the library of the Propaganda in Rome but when I searched for it there in the year 1890 it could not be found.

We now come to the first Hindostani grammar. John Joshua Ketelaer (also written Kotelar Kessler or Kettler) was a Lutheran by religion born at Ellingen in Prussia. He was accredited to Shah Alam Bahadur Shah (1708-1712) and Jahandar Shah (1712) as Dutch envoy. In 1711 he was the Dutch East India Company's Director of Trade at Surat. He passed through Agra both going to and coming from Lahore (via Delhi) but there does not seem to be any evidence available that he ever lived there though the Dutch Company had a Factory in that city subordinate to Surat. The mission arrived near Lahore on the 10th December 1711, returned to Delhi with Jahandar Shah and finally started from that place on the 14th October 1712, reaching Agra on the 20th October. From Agra they returned to Surat. In 1716 Ketelaer had been three years Director for the Dutch Company at Surat. He was then appointed their envoy to Persia and left Batavia in July 1716 having been thirty years in the Dutch Service or in the East Indies. He died of fever at Gambroon on the Persian Gulf on his return from Isfahan after having been two days under arrest, because he would not order a Dutch ship to act under the Persian Governors orders against some Arab invaders. He wrote a grammar and vocabulary of the 'Lingua hindostanica' which were published by David Mull in 1743 in his *Miscellanea Orientalia* (see below). We may assume that they were composed about the year 1715.

In the same year there appeared another collection of versions of the Lord's Prayer. Its author was John Chamberlayne. It was published at Amsterdam and had a preface by David Wilkins who also contributed many of the specimens. Its full title was *Oratio dominica in diversarum fere Gentium Linguis et saepe propriis cujusque Linguae Characteribus expressa una cum Dissertationibus nonnullis de Linguarum Origine variisque ipsarum Permutationibus*. Edited by Joa. Giambeiano Anglo Britanno Regiae Societatis Londinensis Socio. Amstelodami typis Guil. et David. Goeter. 1715. For our present purpose it is sufficient to remark with reference to this celebrated work that it reproduces Roth's *Pater Noster* but without making Muller's error of imagining it to be Sanskrit.

Maurin Veysiere LaCroze was born at Nantes in 1661. In 1697 he became librarian to the Elector at Berlin and died in that city in 1739. As librarian he kept up a voluminous correspondence on linguistic subjects with the learned men of his time, including David Wilkins, John Chamberlayne, Ziegenbalg and T. S. Bayer. This was published after his death under the title of *Thesauri Epistolici LaCrozei*. *Ex Bibliotheca Iordamana editio Io. Ludovici Philips Lipsiae 1742*. In this we find him helping Wilkins and Chamberlayne in the compilation of the *Oratio Dominica* just mentioned. For our present purpose the most important letters are those to and

from Theophilus Siegfried Bayer, one of the brilliant band of scholars who founded the Imperial Academy at St Petersburg. In one of Bayer's letters (dated June 1 1726) we find what we believe the first words of what is intended for Hindostani ever published in Europe. These are the first four numerals as used by the 'Mogulenses Indi' (1=*hola*, 2=*guu*, 3=*tiay*, 4=*tsah*), which we contained in a comparative statement of the numerals in eight languages. These numerals are, however, not really Hindostani. *Guu* is an evident misprint. The others are Lahnda or Sindhi, (1=Lahnda *hik*, Sindhi, *hiken*, 3=Lahnda, *tiar*, Sindhi *tie*, 4=Lahnda, *char*, Sindhi, *chari*)¹. Two years subsequently, in the third and fourth volumes of the Transactions of the Imperial Academy (for the years 1728 and 1729, published in 1732 and 1735 respectively) we find Bayer busily deciphering the Nagari alphabet, first through means of a bilingual syllabary printed in China which gave the Tibetan form of Nagari (Lantsha) current Tibetan, and Manchu alphabets, and afterwards with the help of the missionary Schultze to be shortly mentioned. Finally, in November 1731 LaChuze writes to Bayer that the character used for writing by the Marathas is called 'Bala bande,' which, however, he adds, hardly differs from that used by the 'Biamans' which is called Nagari or Dewanigra. He then proceeds to show how, in his opinion, the 'Brahmnde' alphabet is derived from Hebrew, bringing his contention on the forms of the letters in Roth's *Pater Noster* as reproduced in Chamberlayne's work.

Our next stage is Mill's *Dissertationes Selectae*. Its full title is *Davidis Millii Theologiae D ejusdemque nec non Antiquitatum sacrarum, & Linguarum orientalium in Academia Trajectina, Professoris ordinarii, Dissertationes selectae, variae Litterarum et Antiquitatis orientalis Capita exponentes et illustrantes. Curis secundis, novisque Dissertationibus, Orationibus, et Miscellaneis Orientalibus auctae. Lugduni Batavorum 1743*. To us its principal interest consists in the fact that in the *Miscellanea Orientalia* he prints Ketelaci's Hindostani Grammar and Vocabulary, which, as we have seen was written about the year 1715. He also gives some plates illustrating Indian alphabets. Two illustrate the Nagari character, and I am not certain from where he got them. The third is taken from Bayer's essay in the Transactions of the Imperial Academy of St Petersburg, and shows the Lantsha, ordinary Tibetan, and Manchu characters. The fourth illustrates the Bengali alphabet. The *Miscellanea Orientalia* are on pp 155-622 of the work. Caput, I, *De Lingua Hindustanica* (pp 155-188). *Latin, Hindostani, and Persian Vocabulary* (pp 501-509). *Etymologicum Orientale harmonicum* (a comparative vocabulary of Latin, Hindostani, Persian, and Arabic) (pp 510-598). Except for the plates of characters, all the Hindostani is in the Roman character, the body of the work being written in Latin. The spelling of the Hindostani words is based on the Dutch system of pronunciation. Thus, *me hia*, *fecu*, *me lantajoel æ* (*mañ lant chula*), *fecu*, *marjæ* (*marjhe*), *mih*. The use of the Perso-Arabic alphabet for writing Hindostani is explained. In the two test points of the accuracy of all these old grammars (the distinguishing of the singular and of the

¹ Bayer has the numbers more correctly on pp 113 and 114 of his *India Regni Geororgii Haec an* (Leningrad 1898). Here he gives the first ten numbers in the Devanagari script and in the statement on the latter 1=*hola*, 2=*hla*, 3=*tiay*, 4=*tiay*, 5=*tiay*, 6=*tiay*, 7=*tiay*, 8=*tiay*, 9=*tiay*, 10=*tiay*. He tells us that he got them from a native of Milan. I have to thank Professor K. I. for drawing my attention to this work.

² *Revue de la Géographie* d. Bayer's earlier publication in G. A. Geogr. J. 4 S. B. Vol. LXII (1893) pt. I pp 12 and ff.

plural of the personal pronouns, and the use of *me* in the agent case) Ketcher is right in the first and wrong in the second. He recognises *maī* (which he spells *me*) and *tu* (*toe*) as singulars, and *ham* (*ham*) and *tum* (*tom*) as plurals. He has no idea of the use of *me*. On the other hand, he teaches the Gujarati use of *ap* to mean 'we'.

Ketcher's Grammar includes not only the Hindostani declensions and conjugations, but also versions of the Ten Commandments, the Creed, and the Lord's Prayer in that language. His translation of the last may be given as a specimen of the earliest known translation of any European Language into Hindostani. It runs as follows—

Hamme e baab—Ke who asmaanmehe—Paak hoet teere naam—Ihre la illo mohul teera—Hoe icaja teera—Sjon asmaan ton sijnichme—Rootie la nma e nelli la nton aasde—Ooi maafkam taiet apne hamlo—Sjon maafste apne laaresdaan onton—Aedaal lamlo is was icajeme—Bell hamlo alustas is hoerayse Teera le patjany soori anu alemgiere heamelme Ammen

In the year following the publication of Ketcher's Grammar appeared that of the celebrated missionary Schultze, whose name has been already mentioned more than once. The full title is *Principia Reverendi Benjamin Schultze Missionarii Francisci Grammatica Hindostanica collectis in diuturna inter Hindostanos Commorantibus in justum Ordinem redactis ac laega Temporum (sic) Luce persusus Regulis constant et Missionariorum Usui consecrata Ididit et de suscipienda barbariarum Linguarum Cultura prefatus est D Jo Henr Callenberg Halaë Saxonum, 1771* (some copies are dated 1745). Schultze was aware of the existence of Ketcher's Grammar, and mentioned it in his preface. Schultze's Grammar is in Latin. Hindostani words are given in the Perso Arabic character with transliteration. The signs character (*Dena naga* note) is also explained. He ignores the sound of the cerebral letters and (in his transliteration) of all aspirated ones. He is aware of the singular and plural forms of the personal pronouns, but is ignorant of the use of *me* with the past tenses of transitive verbs.

Four years afterwards Johann Ludwig Jantz published the *Sprachmeister* with a preface by Schultze. Its title runs *Orientalisch und Occidentalisches Sprachmeister welcher nicht allein hundert Alphabete nebst ihrer Aussprache, So bey denen meisten Europaisch Asiatisch Africanisch und Americanischen Völkern und Nationen gebräuchlich sind, Auch einigen Tabulis polyglottis verschiedener Sprachen und Zahlen vor Augen leget Sondern auch das Gebet des Herrn, in 200 Sprachen und Mundarten mit derselben Characteren und Lesung, nach einer Geographischen Ordnung mittletet Aus glaubwürdigen Auctoribus zusammengetragen, und mit dazu nothigen Kupfern versehen Leipzig Zufinden bey Christian Friedrich Gersner 1748*. Jantz's book is a long way ahead of its predecessor Chamberlaine's. Part I (pp 1-219) gives tables of the alphabets of over a hundred different languages, with accounts of the mode of use of each. On pp 120-122 we find described the use of the Perso Arabic alphabet as applied to Hindostani. It may be noticed that all mention of the cerebral letters is omitted. On p 123 we have the 'Deranagram,' on p 124 the 'Bilbirandu' and on pp 125-131 the 'Akai Nagari' which are all rightly classed together as various forms of the same alphabet but the transliteration is often curiously incorrect. For instance,

under 'Akār Nagari,' is transliterated *dhya* and it is explained that an *h* is always sounded before it and that the *j* is clearly pronounced as in the Arabic *ج*. It will be seen that here the existence of cerebral letters is indicated. Except in the case of Akār Nagari no attempt is made to distinguish between aspirated and unaspirated letters. On p. 201 are given the Hindostani numerals from 1—9, and 10, 20, 30, etc., up to 90. They commence, *Jel, do tin, schahar, patsch, sche, sat, att, nau, das*. Part II (pp. 128) contains the versions of the Lord's Prayer. On pp. 81 and 82 is given Schultze's 'Hindostanica seu Mounica seu Mogulsch' version in the Perso Arabic character with transliteration. The latter begins *Asman po' rahata so hamara Bap tumara Narin pal laina hone deo, tumari Padaschahi ane deo* etc. The versions in the Nagari character are Roth's transliterated version, Sanskrit in Deva nagari and Hindi, and Bhojpur in 'Akār Nagari' (the last two by Schultze). Finally there are comparative statements of the words for 'father, heaven,' 'earth' and bread in all the languages quoted and some other appendices. The Hindostani forms of these four words are given as *Bab Asman Humna* and *Rosi* (sic), respectively.

Our next authority is *Travels from St. Petersburg in Russia to diverse Parts of Asia* By John Bell Glasgow 1763 (New Edition, Edinburgh, 1806). In Chapter 12 of this work are given the Numerals of Indostan.

Of much more importance is the *Alphabetum Brammanicum seu Indostanum Universitatis Kasī Romae*, 1761. *Typis Sac. Congregationis de Propag. Fide*. It is by a Capuchin Missionary named Cassiano Belgatti, and is furnished with a preface by Johannes Christophorus Amaduzzi (Amaduzzi). In this preface there is a very complete account of the then existing knowledge regarding Indian languages. It describes Sanskrit (संस्कृत) correctly as the language of the learned, and next refers to the 'बहा बोली' or 'Bekā Boli' or common tongue which is found in the University of Kasī or Benares. It then goes on to enumerate the other principal alphabets of India which (except 'Nagri, Nagri Soritensis or Balrbandu') do not immediately concern us. Of more particular interest is his mention of a *Lexicon Linguae Indostanicae* which was composed by a Capuchin Missionary of Suat named Franciscus M. Tuonensis, in the year 1701 the manuscript of which was then in the Propaganda Library in Rome, and which Amaduzzi describes at considerable length. He also mentions a manuscript dialogue (in Hindostani) between a Christian and a Native of India regarding the truth of religion, which was dedicated to the Rajā of Betūr, in the present district of Chāmpirān, by Josephus M. Gargranensis and Belgatti, the author of the work we are now describing. The *Alphabetum Brammanicum* is of importance as being the first book (so far as I am aware) in which the vernacular words are printed in their own character in moveable types. But not only are the Devanagari letters represented by types but even the Kuthi ones receive the same honour. Belgatti calls the Devanagari character the 'Alphabetum expressum in litteris Universitatis Kasī,' and after covering over a hundred pages with a minute description of its use (including the compound consonants), he goes on, on page 110, to deal with the 'Alphabetum populare Indostanorum vulgo Nagri.' This he says is used by all the natives for familiar letters and ordinary books, and for all subjects, whether religious or profane, which can be

written in the 'भाखा बोली *bhaka boli* or vulgar tongue' He then gives a good description of the Kaithi alphabet, using moveable types also here The book concludes with an account of the numerals and with reading exercises These last are transliterations of the Latin *Pater, Noster* and *Ave Maria* into Deva nagari, followed by translations of the Invocation of the Trinity, the Lord's Prayer, the Ave Maria, and the Apostles' Creed into Hindostani in the same character Taking it altogether, the *Alphabetum Brammanicum* is, for its time, a wonderfully good piece of work

With the *Alphabetum Brammanicum* the first stage of Hindostani Bibliography may be considered to be completed Hadley's Grammar appeared in 1772 and was quickly followed by a number of other and better ones, such as the Portuguese *Grammatica Indostana* (1778 far in advance of Hadley), Gilchrist's numerous works (commencing 1787) and Lebedeff's Grammar (1801) These will all be found below, each described in its proper place Lebedeff's work deserves more than a mere entry on account of the extraordinary adventures of its author This remarkable man gives an account of his life in the preface of his book, from which we gather that he began his Indian career (apparently as a brandmaster) in the year 1785 at Madras After a stay there of two years he migrated to Calcutta, where he met with a Pandit who taught him Sanskrit, Bengali, and Hindostani (or, as he called it, the Indian mixed dialect) His next attempt was to translate two English plays into Bengali, and one of these was performed publicly with great applause (according to its author) in 1795 and again in the following year According to Adelung, he then became theatrical manager to the Great Mogul, and finally returned to England after a stay of more than twenty years in the East In London he published his grammar, and made the acquaintance of Woronzow, the Russian Ambassador, who sent him to Russia He was employed in the Russian Foreign Office and was given a large subvention towards founding a Sanskrit press I have no knowledge of any other works from his pen It is to be hoped, for the sake of his patrons that his knowledge of Sanskrit and Bengali was greater than that of Hindostani which he displays in his grammar Not only is its system of transliteration (*Ion hay hooa* = who is there) detestably incorrect, but so is the whole account of the grammatical structure of the language The concluding words of his preface show that he was not conscious of its imperfections, and at the same time throw a curious light on the morality of Europeans in India at his time 'The Indian words in this work are so well ascertained as to leave no doubt, but the European learner, with a little assistance of a Pandit or Moonshie, nay, even of a *Bebee saheb*, cannot fail in a short time to obtain a knowledge of their [the natives'] idioms, and to master the Indian dialects with incredible facility'

Finally we may briefly refer to a few belated works of the early period of inquiries into Indian languages, which appeared after Hindostani had begun to be seriously studied

¹ Beligati's representation of the expression is more accurate than Amuduzi's but even his transliteration here breaks down Count de Gubernat's (*Bollettino Italiano degli Stati Orientali* Firenze 1866 77 pp 44-45) mentions a *Grammatica Mora* (evol dare Hindostani) adoperata i caratteri devanagarici Segue i: *parvum Dictionarium indostanum de non sibus et plurimum obvisis in Historiâ Indica* by the Paulus S Bartholomew mentioned in the next page as the author of the preface to the *Alphabetum Indica* The work mentioned by Count de Gubernat is apparently in MS and should belong to the latter half of the 18th century I owe this reference to the kindness of Professor Zachariae

² *Mithridates* I 185 According to the same authority he was by birth an Ukraine peasant and on account of his musical talents was taken up by Prince Pasmosky who carried him to Italy where he became proficient on the violoncello He then wandered to Paris and London where he took service under a Lord who went to India as Governor

in Calcutta. In 1782 Iwarus Abel published in Copenhagen *Symphona Symphona, sive undecim Linguarum Orientalium Discors exhibita Ooncordia Tamulicæ videlicet, Granthamicæ, Telugicæ, Sanscritamicæ, Marathicæ, Balabandicæ, Canaricæ, Hindostanicæ, Onnicanicæ, Gutzaratlicæ et Pegnanicæ non characteristicæ, quibus ut explicativo-Harmonica adjecta est Latine*. It is a comparative vocabulary of fifty-three words in these eleven languages. The words include parts of the body, heaven, sun, etc., certain animals, house, water, sea, tree, the personal pronouns and numerals.

In 1791 there was published in Rome an anonymous work, with a preface by Paulinus a S. Bartholomæo, entitled *Alphabeta Indica, id est Granthamicum seu Sanserdamico-Malabaricum, Indostanum sive Vanarense, Nagaricum vulgare, et Talenganicum*. It is a collection of these four alphabets, all in moveable types.

Johann Christoph Adelung's *Mithridates oder allgemeine Sprachenkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten* may be taken as the link between the old philology and the new. A philologist so eminent as this great writer could not fail to adorn whatever linguistic subject he touched, and, for its time, this work is a marvel of erudition and masterly arrangement. So far as Indian languages go, it sums up all (little it must be confessed) that was known about them at the end of the 18th century. In it 'Mongolisch-Indostanisch oder Mohrisch' (i.e., Urdû) (Vol. I. pp. 183 and ff.) and 'Rein oder Hoch-Indostanisch, Dewa Nagara' (pp. 190 and ff.) are jointly described as the 'Allgemeine Sprachen in Indostan.' By 'Rein oder Hoch-Indostanisch' are meant the various 'Hindi' dialects spoken between Mathura and Patna, but as an example is given the Lord's Prayer in badly spelt Sanskrit. It is contributed by Schultze, whose nationality apparently prevented him from distinguishing between *bh* and *p*. For instance, he spells *bhōjanam* 'podsanam.' Vol. IV of the work consists of additions and corrections, and of a supplement by J. S. Vater. Further information regarding Hindostāni will be found on pp. 58-63, 83 (relationship of Hindostāni to Romani), and 486 of that volume.

SUMMARY OF IMPORTANT EARLY DATES.

A.D.	
1600.	EMPEROR AKBAR reigning. English East India Company incorporated.
1602.	Dutch East India Company founded.
1605.	EMPEROR JAHANGIR comes to the throne.
1615.	Embassy of Sir T. Roe. English factory established at Surat.
1616.	Earliest recorded mention of the Indostan language (spoken by Tom Coryate).
1620.	Jesuits' College founded at Agra. English establish an Agency there.
1623-24.	Pietro Della Valle in India.
1628.	EMPEROR SHAH JAHAN comes to the throne.
1630.	? Compilation of the Surat Dictionary of Persian, Hindostāni, English, and Portuguese.
1640.	English factory established at Hugli.
1653.	Heinrich Roth joins Jesuit College at Agra.
1655.	Terry's <i>Voyage to East India</i> published. Terry accompanied Sir T. Roe (1615).
1658.	EMPEROR AURANGZEB comes to the throne.
1661.	Bombay transferred to the English crown.
1663.	Pietro Della Valle's <i>Indian Travels</i> published.
1661.	Heinrich Roth visits Rome and meets Kircher.
1667.	Kircher's <i>China Illustrata</i> . InCrozio appointed Librarian at Berlin.
1672.	J. Fryer's <i>Travels in East India and Persia</i> commenced and continued to 1691. Published 1698.
1672.	O. Vapper's <i>Asia</i> published in Dutch.
1673.	J. Ogilby's <i>Asia</i> .

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 1678 Henricus van Rheede tot Drakestein's *Hortus Indicus Malabaricus* commenced to issue
 1680 Andreas Muller's *Oratio Oratorum*
 1681 O Dapper's *Asia* (German Translation) published at Nurnberg
 1684 Thomas Hyde's *Historia Shahjahan*
 1686 Charneok founds Fort William in Calcutta
 1698 J Fryer's *Travels in East India and Persia* published See 1672
 1704 Franciscus V Tarouensis completes his *Lexicon Linguae Indostanicae*
 1708 EMPEROR SHAHJAHAN comes to the throne
 1711 Ketcher's embassy
 1712 EMPEROR SHAHJAHAN comes to the throne
 1713 EMPEROR SHAHJAHAN comes to the throne
 1715 Ketcher's Grammar The *Oratio Dominicae* of Chamberlayne and Wilkins
 1719 EMPEROR SHAHJAHAN comes to the throne
 1726 29 Baye's investigations
 1739 Death of LaCroze See 1667 Invasion of India by Nadir Shah
 1743 Mill's *Dissertationes Selectae* Publication of Ketcher's Grammar Vangel da Assumpcam publishes a Bengali Grammar and Vocabulary at Lisbon
 1744 Schultze's *Grammatica Hindostanica*
 1745 58 Schultze's Bible translations
 1749 EMPEROR SHAHJAHAN comes to the throne Fritz's *Sprachmeister* published
 1751 EMPEROR SHAHJAHAN II comes to the throne
 1757 Battle of Plassy
 1769 EMPEROR SHAHJAHAN II comes to the throne
 1761 *Alphabetum Brammanicum* Third battle of Panipat Defeat of the Marathas by Ahmad Shah Durrani
 1772 WARREN HASTINGS GOVERNOR OF BENGAL Hadley's Grammar published
 1773 Fergusson's Hindostani Dictionary published
 1778 *Grammatica Indostana* published at Lisbon
 1782 Ivarus Abel's *Symphona Symphona*
 1786 MARQUIS OF CORNWALLIS, GOVERNOR GENERAL
 1787 Glechrist begins publishing
 1788 *The Indian Vocabulary* published in London
 1790 Harris's *Dictionary of English and Hindostani*
 1791 *Alphabeta Indica* published at Rome
 1793 SIR JOHN SHORE GOVERNOR GENERAL William Carey lands at Calcutta
 1798 LORD MORNINGTON (MARQUIS OF WELLESLEY), GOVERNOR GENERAL
 1800 Robert's *Indian Glossary*
 1801 Lebedeff's Grammar Carey's first Bengali New Testament printed
 1805 MARQUIS OF CORNWALLIS, SECOND TIME GOVERNOR GENERAL W Hunter's translation of the New Testament into Hindostani Done with the aid of Muhammad Firat and other learned natives
 1806 Publication of first volume of Adelung's *Mithridates* Henry Martyn arrives in India and commences translation of New Testament
 1807 EARL OF Minto GOVERNOR GENERAL
 1810 Henry Martyn's Urdu translation of New Testament the basis of all subsequent versions completed in manuscript with the aid of Muhammad Firat
 1811 Carey publishes a Hindi New Testament
 1812 Fire in Serampore Press Henry Martyn's version of the New Testament destroyed before issue
 1813 EARL OF MOIRA (MARQUIS OF HASTINGS) GOVERNOR GENERAL Carey publishes the Pentateuch in Hindi
 1814 Henry Martyn's translation of the New Testament into Hindostani issued Carey publishes New Testament in Hindi

Of the dialects of Western Hindi, Braj Bhakha and Hindostani are those which have received most literary culture. Kanauri is so like Braj Bhakha, that it hardly deserves separate mention. Only refer to it as its separate existence is popularly recognised. Some few works have

been written in Bundēlī, but none of them have been critically edited. Indeed, this important dialect has been almost entirely ignored by students. Even Dr. Kellogg does not describe it in his *Grammar*. Kanaujī and Bundēlī are therefore hardly mentioned in this bibliography. Nearly all the entries refer either to Braj Bhākhā or to one or other of the various forms of Hindōstānī.

The following Bibliography is divided into four sections :—

I.—*General*.—This deals with works giving a general account of the language or of one or more of its dialects, including works dealing with the subject from the point of view of comparative philology.

II.—*Grammars, Dictionaries, and other helps to the student*.—I have endeavoured to make this as complete as possible up to the date of the Mutiny. After that I have selected, perhaps in a somewhat arbitrary fashion.

III.—*Selections, Collections of Scattered Pieces, and Collections of Proverbs*.—This includes some Readers put together mainly for students.

IV.—*Texts*.—Here, with a few exceptions, I have confined myself to works which have been more or less critically edited by European scholars. It would have been impossible to enumerate the huge mass of texts which have issued without any attempt at editing from the native presses of India. For them, the reader can consult Mr. Blumhardt's *Catalogues* of Hindōstānī and Hindi works in the British Museum Library, and of the same in the India Office Library. These are all published separately, and can be obtained at a moderate price. To this section I have added an appendix giving a list of early translations of the Scriptures into the various dialects of Western Hindi.

In each of the first three sections, all the works of one writer are grouped together, and each writer is arranged in order of the date of the first work mentioned under his name. In the fourth section writers are arranged alphabetically.

In the following lists I have taken special care to include everything written by Garcin de Tassy. In this respect I have to acknowledge the assistance which has been kindly rendered to me by Monsieur J. Vinson. With his help I trust that I have been able to offer a not unworthy tribute to the memory of the great French scholar :—

SECTION I.—GENERAL.

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- GARCIN DE TASSY JOSEPH HÉLIODORE—*T r a l l e S h a r e U r l A H i s t r y o f U r d u P o e t s c h s i y t r a s l a t e d [i n t o U r d] f r o m G a r c i n d e T a s j s H i s t r y d e l a L i t t é r a t u r e n o u v e l l e s t a b y S F a l l o n a n d M o o m l a e K a r e e m c o o d e n D e l l i 1818*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*S a l A t t i l j e r P o e s s i l l a s s J o r a l A n a t q o I V (1843) p p 5 a n d f f S e p a r a t e r e p r e n t i n s r a m e l a t e N E W B O L D T J — L e t t r e M G a c i l 2 s j e b r e l l i s t a s t l e s a n o t c e t t u l é r S a d A t t e r l e s p r e m i e r s P o e s s i l o s a T o r a t a t i q I V i (1841) i p 1 a n d f f*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*D s o r s l O c t l s o C o r s l H o s t a l f c o l e l e s L a g e s O r i e n t a l e s l a e s P a r i s 1800 (111) 1812 (2 pp) 12 (81 p) 1803 (16 pp) 1804 (8 pp) 1805 (161 p) 1856 (8 p) 18 (16 pp) 1809 (71 p) 1801 I l l u m i n a r y (16 pp) 181 D e c e m b e (10 p) 1860 (70 pp) 1863 (31 p) 1861 (211) 1803 (11) 1806 (21 p) 1867 (10 p) 1868 (23 pp) 1869 (38 pp) d i l l i o o f p r e c t b u n d e r t h e o f L a g e e t l a L i t t é r a t u r e d o s e s l a 1800 1809 1812*
- GARCIN DE TASSY JOSEPH HÉLIODORE—*I J a j e l a I t t a t r i l l a s P a n e l l e P a r i s 1871 (48 pp.) 18 (63 p) 1873 (109 pp) 1812 (21 p) 12 (11011) 1806 (10 pp) 12 (178 pp) 180 (104 pp)*
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- GARCIN DE TASSY JOSEPH HÉLIODORE—*O j n e t D l l H l a j p l e I a n e C e f a l e o A o n l e l e l d e (M e m o r e d e l a c a l l o (a n) C e l s)*
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- SETO KART W S—*T h e U r l L a g a g a l l l (l l V o l I V (1840) (No 8 Art 3)*
- BUTERS W—*T h e H l L a n g a g T h o n e s D n C l e a P V o l I X (1845) (No 18 Art 3)*
- BERTHAUD L ADRIEN—*V o c e s r j l n e i r s O a g l l l l a s a r r e l e l l l J o r a l A n a t q u e I V v i (1800) p p 3 a n d f f*
- KAT REV W—*O t h e C o n n e t o o f t h e D i l l a c s C s B a l a t I l d s J o u r n a l o f t h e A s i a t i c S o c i e t y o f B e n g a l V o l V V I (1801) p p 10 a n d f f*
- BLAND N—*L e t r a M G a c i l e T a s s y s r M a c o l P j s e l l J o r l l e t q e V u (1853) p p 356 a n d f f*
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- MORSE JOHN—*O H l s t a S y t a x I b V o l I X , P t 1 (1806) i l 103 a n d f f*
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- BEANE J—*O t h e A r a b i c I l e c t o f c a l H l s a I b V o l X X V I (1866) P t I p p 145 a n d f f*
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- LA'CHÉREAU, ED.—See Garcin de Tassy, Joseph Heliodore.
- NEWBOLD, T. J.—See Garcin de Tassy, Joseph Heliodore.
- SCHULTZE, BENJ.—See Fritz Johann Friedrich, and Adelung, Johann Christoph in Introduction.
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BADLEY, REV. B. H.—See Craven, T., in Section II.

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TEMPLE, CAPTAIN (COL. SIR) R.—See Fallon, S. W.

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FALLON, S. W.—*A Dictionary of Hindustani Proverbs, including many Maricari, Panjabi, Maggah, Bhojpuri and Tirkuti Proverbs, Sayings, Emblems, Aphorisms, Maxims and Similes.* By the late S. W. F. Edited and revised by Captain (Col. Sir) R. C. Temple assisted by Lala Faqir Chand, Vaish, of Delhi. Benares and London, 1886.

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'ABDU'L-MAJĪD, HAKIM MAULAVI.—See Kālī Kṛishṇa, Rājā.

FAQIR CHAND, LĀLĀ, (VAISH).—See Fallon, S. W.

GILBERTSON, G. W.—See Lalā Lāl.

- BEMOHEL N L.—See Shakespear, John
 BERTRAND L ABBÉ.—See Garcin de Tassy, Joseph Elieodore
 LAMBERTAU, E.—See Garcin de Tassy Joseph Elieodore
 PARFY, J W.—See Temple, Captain R
 SMYTH, W CARMICHAEL.—See Lallu Lal
 TAPINI GHARAN MITRA.—See Price Capt William

SECTION IV.—TEXTS (alphabetically arranged under Authors names)

- 'ABDU L LAH MIR, CALLED MISKIN.—*Marcia ou Bhathial de Mir Abdulla Miskin, sur la Mort de Muslim et de ses deux Fils* traduit de l'Hindoustani par M Garcin de Tassy Paris, 1815 See Haidar Bakhsch (Haidari)
 'ABDU L LAH MIR, CALLED MISKIN.—See also Gilchrist J R in Section II
 'ABDU L LAH SAITID.—See Bahadur 'Ali Khan 'Ali Jawan
 ABDO L KAFIM MUNSHI.—See Arabian Nights
 'ADALAT KHAN.—See Amman Mir, Lallu Lal
 AGHA HUSAN (AMANAT).—See Jansen, H, in Section II
 AEMAD KHAN, SAITID OSI.—*Asaru e sa did Delhi 1847 Asar-oos sunna leed A History of old and new Rules, or Governments a l of old and new Buildings, in the District of Delhi, composed by Syud Ahmed Khan Delhi 1854 (A second edition of the preceding with much additional matter) Description des Monuments de Delhi en 1852, d apres le Texte hindoustani de Sayyid Almad Khan par M Garcin de Tassy Journal Asiatique V, xv (1860), pp 50S and ff, xvi (1860) pp 190 and ff pp 392 and ff, xvii (1861) pp 77 and ff, separate reprint*
 ALEXANDER JAMES EDWARDS.—See I tizamu d din
 ALTAF HUSAIN (HAJI).—*Majma' n nisa* (2 Pts) Lahore 1874, 77
Mad i o ja r e Islam (the Ebb and Flow of Islam) Commonly known as the *Mu'addas e Hali* 1st Edition, (P Place) 1875 otheris, Delhi, 1886 (with glossary), Aligarh, 1885
Hayat e Sa'di Delhi 1886
Majma e na ma e Hali Delhi, 1890
Ek Batah Li Munajat 4th Edition, Delhi 1892
Dewan e Hali Cawnpore 1893 See also Section I, above
Yadgar e Ghalib Cawnpore 1897
The Quatrains of Hali (Mastani Sayyad Altaf Husain Ansari Panipati) edited (by permission of the author) in the Roman Character, with a translation into English by G E Ward London 1904
 AMANAT.—See Jansen H, in Section II
 AMANATU L LAH, MAULAVI.—*Hidayat ool Islam* (Hidayat-ul-islam), compiled by Vuolucee Umanut Oollah in Arabic and Hindoostanee Translated under the superintendence of, and by J Gilchrist (In two volumes, of which only Vol I was published) Calcutta 1804
 AMBIKA DATT BHAI.—See Bihari Lal
 AMMA MIR.—*Bagh o Bahar* (Bagh o Bahar) One hundred and two pages appeared in Gilchrist's and Abdullah Miskin's *Hindee Manual or Casket of India* Calcutta, 1802 See Section II
Bagh o Bihar a Translation into the Hindoostanee Tongue of the celebrated Persian Tale entitled 'Qissa Chahar Durush' by Meer Usman, under the superintendence of J Gilchrist Calcutta, 1804 Second Edition by Ghoolam Ullah, under the superintendence of Captain Thomas Roebuck Calcutta, 1813 Third Edition, 18, 1824 Other Editions, Cawnpore 1832 Calcutta 1834 Madras 1840 Calcutta (Title, *Bagh o Bahar* *Tales of the Chahar Durush*) 1847 Cawnpore, 1860 Calcutta, 1863 Delhi (illustrated), 1876 Bombay (in Gujarati character) 1877 Cawnpore, 1878 Delhi (illustrated), 1882, and many others *Bagh o Bahar*, consisting of entertaining Tales in the Hindustani Language By Mir Amman of Delhi one of the learned Natives formerly attached to the College of Fort William at Calcutta A new Edition carefully collated with original Manuscripts To which is added a Vocabulary of all the Words occurring in the Work, by D Forbes London 1846 Second Edition of the same London, 1849 Another edition of the same *The Hindustani Text carefully printed in the Roman Character To which is added a Vocabulary of all the Words occurring in the Work*, by D Forbes London 1850 *Bag o Bahar The Hindustani Text of Mir Amman, edited in Roman Type with Notes and an introductory Chapter on the Use of the Roman Character in Oriental Languages* by M Williams London, 1850

The Tale of the four Darwesh; translated from the Oordoo Tongue of Meer Ummun . . . by L. F. Smith . . . with Notes by the Translator. Madras, 1825. Translation of the *Bagh o Bahār*; or *Tales of the Four Darwesh* from the Urdu Tongue of Mir Amman of Dilli. By Lew. Ferd. Smith. New Edition revised and corrected throughout by D. Forbes. London, 1851. Reprints (of first edition), Lucknow, 1870. *The Bagh o Bahār*, or *the Garden and the Spring*; being the *Adventures of King Azād Bakht*, and the four *Darweshes*: literally translated from the Urdu of Mir Amman, of Delhi. With copious explanatory Notes, and an introductory Preface, by E. B. Eastwick. Hertford, 1852. Another Edition, London, Hertford (printed), 1877. *Bagh o Bahār*; or *Tales of the four Darweshes*. Translated from the Hindustani of Mir Amman of Dilli. By Duncan Forbes. A new Edition, revised and corrected throughout. London, 1862.

'*The Adventures of the second Durwesh, extracted from the Bagh of (sic) Buhār*,' in Vol. II. of Price's *Hindoo and Hindoostanee Selections*, Calcutta, 1830. See Section III. *Selections from the History of India and Bagh-o Bahār*. Translated into literal English, with copious Notes on Etymology, History and Geography, by 'Adilāt Khān. Calcutta, 1877. *Selections from the Prem Sagar and Bagh-o Bahār*. Translated into literal English with copious Notes. Second Edition. By the same. Calcutta, 1881.

Translated into French by M. Garcin de Tassy. Paris, 1878.

The Tale of the First Darwesh is given in M. J. Vinson's *Manuel de la Langue hindoustani*, pp. 111 and ff. See Section II.

Note.—The original is a translation of the Chahār Darwesh of Amir Khusrau.

ANDERSON, LIEUT. R. P.,—See Nihāl Chand (Lahōr).

ARABIAN NIGHTS,—*Hikayantool Jalalah*, Translation of *Alfalyattinoolah*, called *Arabian Nights*; for the Use of the College at Fort St. George. Translated by Moonshy Shumsoddin Umed. Madras, 1836. (Contains only the first 200 Nights.)

Tarjuma Alf Laila ki. (The Translation is by Munshi 'Abdu'l-Karim, from the English of E. Forster.) Cawnpore, 1844; *ib.*, 1853; Bombay, 1860; Cawnpore, 1862-63; *ib.*, 1869; *ib.*, 1876; *ib.*, 1883-84; Delhi, 1890: *Tarjuma-i Alif (sic) Laila ba-subān-i-Urdū*. (Do Jild baharfāt-i-Yūrop.) Romanized under the superintendence of T. W. H. Tobbert . . . and edited by Frederic Pincott. (The first half, i.e., Jilds I. and II. of 'Abdu'l-Karim's Translation.) London, 1882.

Sahasra Rajanī Charitra. ('Abdu'l-Karim's Version translated into Hindi by Papdit Pyāō Lāl.) Lucknow, 1876.

Alf Laila Nau Mangām. (Translated into verse in four parts, by Muḥammad Aghar 'Alī Khān Naṣīm, Toḡrām Shāyān (Pts. II. and III.), and Munshi Shādi Lāl Chaman, respectively. Lucknow, 1861-68.

Hasār Dastān. (A prose version by Toḡrām Shāyān.) Lucknow, 1868.

Shabistān-o Surūr. (An abridged translation, by Mirzā Rajab 'Alī Bēg, Surūr.) Lucknow, 1886.

Alf Laila. (A translation by Muḥammad Hāmid 'Alī Khān, Hāmid.) Cawnpore, 1890.

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ATODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AUGH,—*Thēḥ Hīndī-ki Thāḥ*, or an original Indian Story in pure Hindustani, by Pandit Ayodhya Sinha Upadhya, (Hari Oudh) of Nizamabad, N.-W. P. Edition in Nāgarī characters, Bankipore, 1899. Edition in Persian characters, Bankipore and (printed) Allahabad, 1902.

(This, like the *Kahānī Thēḥ Hīndī-mē* of Inshū Allāh, is in pure Hindi, absolutely free from both Persianisation and Sanskritisation. Unlike the older work, the idiom is that of Hindi, rather than that of Urdu. This is most noticeable in the order of the words.)

ATODHYA SINGH UPADHYAY, PANDIT, CALLED HARI AUGH,—*Adh-khila Phāl*. Another novel in the same style. Bankipore (Nāgarī Character), 1905.

ĀZĀD,—See Muḥammad Husain.

'ĀZĪZ-U'D-DIN AHMAD,—*Kantī Fāṭima*. Lahore, 1895.

BAHADUR 'ALĪ, MTR,—*Ukhlaq: Hindoo or Indian Ethics*, translated from a Persian Version of the *Hitoopades*, or *Salutary Counsel*, by Meer Bahadoor Ulee, under the Superintendence of J. Gluckert. Calcutta, 1803. Other Editions: Madras, 1845; Bombay, 1875; Madras, 1879.

Akhalak & Hindi or Indian Ethics Translated into Urdu from a Persian Version of the Hitopadesa by Mir Bahadur 'Ali Edited with an Introduction and Notes by Syed Abdoolah London 1868 Extracts from the book will be found in Price's Hindoo and Hindoo Selections See Section III

See Hasan Mir

BAKERJEE K M —See Lallu Lal

BANES J F —See Lallu Lal

BARKER W B —See Mazhar Ali Khan Wila

BEAMES J —See Chand Bardai

BELL C W BOWDLER —See Hasan Mir

BENMOHEL N L —See Sher Ali Afsoo

BERTRAND J'ABBE —See Haidar Bakht (Haidari) Sher Ali Afsoo Tahsinuddin

BHAIKATA PPARADA —See Lallu Lal

BHARAT LAL —*The Satsaya of Bihari with a Commentary entitled the Lal Chundrika by Sri Julloo Lal Kuri Bhakla Moollee in the College of Fort William Calcutta 1819* A revised edition issued from the Office of the Superintendent of Government Printing India in 1896 by G A Grierson It is entitled *The Satsaya of Bilari with a Commentary entitled Lal Chandrika by Sri Lallu Lal Kuri* Several editions have been published by native presses amongst which may be mentioned *Sringara sapasati* Benares 1873 (This includes a Sanskrit metrical version and a Sanskrit commentary both by Paramananda Pandit) *Sri Bilari Sat'as'atik Hari prak'asika* Benares 1892 (Has an excellent commentary by Hari Prakash) *Bihari Bihari* Benares 1893 (Has an introduction and a commentary in the Kundalini metre by Ambika Datt Byas)

BURTON SIR RICHARD F —See Mazhar Ali Khan Wila

CARMICHAEL SMYTH —See Smyth

CHAMAN —See Kazim Ali Jawan

CHAND BARDAI —Only portions of the text have been printed Parts have been edited by Mr J Beames and by Dr A F R Hoernle CIE in the Bibliotheca Indica The latter gentleman has also translated a section of the portion which he edited Canto I has also been edited in Benares by Pandit Mohanlal Vishnuilal Pandya under the title of *M. Pandit's Manuscript of the Prithviraj Raso of Chand Bardai* edited in the original of Hindi with critical Notes by Pandit etc Benares 1887 1889 A continuation is now (1912) being issued in Benares by the Nagar Pracharini Sabha The following are the principal works dealing with the poem —

TOD COL JAMES —*Rajasthani passim* See especially Vol I pp 204 614 623 Also *The Fow of Sanjogia* (a translation of an episode in the poem) *Asiatic Journal* Vol XXV pp 101 112 197 211 273 286

BEAMES J —*On Chand's Poems* *Proceedings*, Bengal Asiatic Society 1868 p 247

BEAMES J —*The Nineteenth Book of the Gestes of Prithviraj by Chand Bardai entitled The Marriage of Padmarati* literally translated from the old Hindi *Journal*, Bengal Asiatic Society Vol XXXVIII (1869) Pt I p 140

BEAMES J —*Reply to Mr Grose* *Ib* p 171

BEAMES J —*Translations of selected Portions of Book I of Chand's Epic* *Journal* Bengal Asiatic Society Vol XLI (1872) Pt I p 42

BEAMES J —*Last of the Books contained in Chand's Poem the Prithviraj Raso* *Ib* p 204

BEAMES J —*Letter (on his edition of Chand)* *Proceedings* Asiatic Society of Bengal 1873 p 122

BEAMES J —*Studies in the Grammar of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XLII (1873) Pt I p 160

BEAMES J —*Translation from the first Book of the Prithviraj Raso* By Kari Chand Bardai *Indian Antiquary* Vol I (1872) p 269

GROVE F S —*The Poems of Chand Bardai* *Journal* Asiatic Society of Bengal Vol XXXVII (1868) Pt I p 119

GROVE F S —*Further Notes on the Prithviraj Raso* *Ib* Vol XXXVIII (1869) Pt I p 1

GROVE F S —*Translations from Chand* *Ib*, p 161

GROVE F S —*Response to Mr Beames* *Ib* Vol XXXIX (1870) Pt I p 52

GROVE F S —*A Metrical Version of the opening Stanza of Chand's Prithviraj Raso* *Ib*, Vol XII (1873) Pt I p 329

STĀMAL DĀS, KAVIRĪJ, — *The Antiquity, Authenticity and Genuineness of the Epic called the Prithī Rāj Rāsā, and commonly ascribed to Chand Bardai.* Journal, Bengal Asiatic Society, Vol. LV (1886), Pt. I. p. 5.

MŌHANLĀL VIṢṢṢULĀL PAṆḌIT, PAṆḌIT, — *The Defence of Prithirāj Rāsā.* Benares, 1887. This is a reply to the preceding.

STĀM SUNḌAR DĀS, — *Arrangement of the Chapters of the Prithirāj-Rāsā.* Indian Antiquary, Vol. XXXI (1902), p. 499.

See also 'Notice sur un Poème historique indien composé par Tchand Barde du xii^e Siècle.' *Journal Asiatique*, II., i, (1828), p. 150.

CLINT, L., — See Inshā Allāh Khān, called Inshā.

COURT, MAJOR HENRY, — See Ḥasan, Mīr; Muḥammad Rafī; Sher 'Alī Afṣos.

DHRUVA-DĀS, — *Bhaktā-nāmāvalī* (a series of Lives of the Saints, in Braj Bhākhā), edited by Rādhā-kṛishṇa Dās in Nāgarī Prachārīpī Grantha-mālā, No. 1. Benares (printed Allahabad), 1901. [The work was written early in the 17th century.]

EASTWICK, E. D., — See Amman, Mīr; Ḥafīzū'd-dīn Aḥmad; Ikṛūm 'Alī; Lallā Lāl; Maḡhar 'Alī Khān Wīlā.

FEER, L., — See Kāzīm 'Alī Jawān.

FORBES, DONCAN, — See Amman, Mīr; Ḥaidar Bakḡh (Ḥaidarī); Ikṛūm 'Alī; Maḡhar 'Alī Khān Wīlā.

GARCIN DE TASSY, JOSEPH HÉLÉODORE, — See 'Abdu'l-lāh, Mīr, called Miskīn; Aḥmad Khān, Saiyid, C.S.I.; Amman, Mīr; Ikṛūm 'Alī; Muḥammad Taqī, Mīr; Nihāl Chand (Lāhōrī); Tahsīnnū'd-dīn; Walīu'l-lāh, Shāh.

GHULĀM AKBAR, — See Ḥafīzū'd-dīn Aḥmad.

GHULĀM HAIDAR, — See Ikṛūm 'Alī; Muḥammad Rafī.

GHULĀM MUḤAMMAD, MUNSHI, — See Maḡhar 'Alī Khān Wīlā.

GHULĀM QADIR, — See Ḥafīzū'd-dīn Aḥmad.

GILCHRIST, J. H. B., — See Amānata'l-lāh; Amman, Mīr; Bahādur 'Alī, Mīr; Ḥaidar Bakḡh (Ḥaidarī); Kāzīm 'Alī Jawān; Ḥasan, Mīr; Nihāl Chand (Lāhōrī); Sher 'Alī Afṣos.

GIRIDHAR GŌSWĀMI, — See Sūr Dās.

GRIERSON, G. A., — See Bibhārī Lāl.

GEORGE, F. S., — See Chand Bardai.

ḤAFIZU'D-DIN AHMAD, — *The Khirad-Ufroz* (Khirad-nafiz), or the *Ayar Danish of Abul Fazl, translated into Hindoostanee, by Moolvee Shuekh Huffez Ood-deen Ahmud.* Calcutta, 1805 or 1803 (Incomplete). *The Khirad-Ufroz; originally translated into the Hindoostanee Language, by Moolvee Hufez Ood-deen Ahmud, from the Ayar Danish, written by the celebrated Shuekh Ubool Fazl, Prime Minister to the illustrious Utkar, Emperor of Hindoostan. Revised, compared with the original Persian, and prepared for the Press, by Captain Th. Roebuck with the Assistance of Moulavee Nazim Ulee and Moulavees Ghoolam Ukbar, Mirzāe Beg and Ghoolam Qadir.* Calcutta, 1816. *Khirad-Afroz (the Illuminator of the Understanding)* by Maulavi Ḥafīzū'd-dīn. A new Edition of the *Hindūstānī Text*, carefully revised, with Notes, critical and explanatory: by Edward Eastwick, F.R.S., F.S.A., M.R.A.S., Professor of Hindūstānī at Haileybury College. Hertford, 1857. *The Khirad-Ufroz: translated from the Oordoo into English, and followed by a Vocabulary of the difficult Words and Phrases occurring in the text, by T. P. Munuel.* (Only a portion of the Work has been translated.) Calcutta, 1861.

(N.B.—Abū'l-lāzīl's *Ayār-e Dānīsh* is a simpler Persian version of Ḥusain ibn 'Alī al-Kāshifī's *Anwār-e Suhailī*.)

HAIDAR BAKḡH (HAIDARĪ), SAİYID, — *Arāsh-e Mahāl.* Published by Munshī Qadratu'l-lāh. Calcutta, 1803. *Arasay Mahal.* A translation into the Hindoostanee Tongue of the celebrated Persian Tale entitled *Qessu, e Hatim Tai*, executed under the direction of John Northwick Gilchrist . . . by Saeed Hydrbax Hydre, Bombay, 1845. Many other editions in India. Among them one in the Nāgarī character, (Calcutta, (?) 1845), and one in the Gujarātī character (Bombay, 1877).

(N.B.—There is another, altogether different, *Arāsh-e Mahāl*, dealing with the history of India, by Sher 'Alī Afṣos.)

HAIDAR BAKḡH (HAIDARĪ), SAİYID, — *Tota Kūhanee.* A Translation into the Hindoostanee Tongue of the popular Persian Tales entitled *Toota Numu*, by Saeed Hydrbax Hydre. Under the Superintendence of J. Gilchrist. Calcutta, 1804. (An edition of four pages of this work had previously appeared in 1802 in Gilchrist's *Hindes Manual*.) Other Editions: Calcutta, 1836; ib., 1839; Bombay, 1840; Madras, 1841; Bombay, 1844; Delhi, 1859; Cawnpore, 1864;

Bombay 1870 and many others *To a Javan or Tales of a Parrot in Hindi* *and* *stand*
Ja g age Ta slated by Sayi H i r Bahli s na el Ha dar *eo*
Ellio s l *locab larj of all the co lso r g the Tex ly D l orber*
 London 1800

The Totā kālā o T l s of a Parro tr slated from s j l Ha lar Bahli s H
l s d l e o of M l a l Ou ms P r s a lbr l j e t of \ H l a b s T t t d a l y
 G Small London 1800

H D R B K — (HA DART) *S a r p — Cool M j l t o t t e l l o e r o j F r a b e n j a l e o t*
of the Moos l a s called Slool la or M r i j r s j r o t l T of Moos l t o t l
Deat h of Moos e at F r b l a By Meer H olur Bukhal H eluree Calcutt 1810

Les S a s d Ha dar r e t s l s t o r g e e t l j a q s s r l l e c l M o i d j r l s z
Martyrs u l a O a g e t r a t l l H n l o s t a p a r M l a b b B e r t r a n l
s u v d o l Z l j e l e M l t a l s t e l e l a e J a g p a r M G a r e n l o T a s y l a r s l s j

H I D R B K — (H I DART) *S d — See Sh r A l A f e s*

H P A T M R — See A r a l a \ g l t s

H A L L F U — See L a l l L l

H A R P R A K A S — See B h r l l

H F S C H A D R — See S r d s

H A S A M I S — *r o o l b j a (S l r l b r n) or M e e o j M e r H n b g H s o j o t l P r e e*
B r s H l o s a l e P l l a l e n d o r t h e j a t r o n g o t h e C o l l e o f F o r W h a m
n B o n g a l C a l c u t a 1800 Many other editions such as *C a m p u r 1800* *18 l M e e r t 18 b*
C a w p a r e 18 8 \ s r B (N a r e B n a r) or p o l r l M l l a l o o r l l
o f t h e S i r o o l b j a o e l a n n g F a r j f l e H l o o l l b M H m j l
f o t h e o f t h e H s l o o t a e S i t l e t h e C o l l e g e o j I o W l l u n t e r t h e s u p e r i n t e n d
e n c e o j J o l n G l e h r s t C a l c u t a 1800 *T o \ s r F l J a t r F r l a l e t s*
s l a t e d f o m t h e U r l u b y C W B o w d l e B e l l C a l c u t t a H a l l (t r n t d) 18 l T l \ r B a r
o r t l i n c o m p a r a b l e P o o f M H s a l e i l l j t r a l a t l t o l j l s l j M a j o r H e n r y C o r t
2 n d E d i t o n C a l c u t t a 1800 *T h e N a s s l a \ a r o t l z J a l o o t h e H j*
P o f e e y E r a a t o i n U l e d t e l b y L e u t C o l G S A R a n k i n o C a l c u t t a 1800

H s M I R — See a l s o \ h a l C h a n d (l s l)

H E P K L O T S — See J a h a r S h a r f

H O E R N L E A. F R C I U — See C h a n l B a r d

H O L L N O S C a r W — See L a l l L u l M a r i a r l l \ l u W l

J E R A I A L I — *I k l c a s a f a T a s l a t l f r o m t h e t r a b c b j M a l a I l C a l c u t t a 1811* Other
 editions *Madras 1810* *Bombay 1844* second edition edited by *C l l m l l a n d r C a l c u t t a 1816*
L u c k n o w 1818 *Delh 1851* *L a h o r e (P) 1805* *L u c k n o w 1860* *Madras 1860* *L a h o r e 18 8*
B o m b a y 18 0 *B a n g a l o r e 15* *Madras 1870* *Madras 1870* *B a h a d r a s h a h r 1870* and
 others *I n t l l a b \ I k l c a s a f a (S e l e c t o n s f r o m t h e I S) l e d i t d b y J M a c l e l L o n d o n*
1829 *I k l c a s a f a T a s l a t l f r o m t h e t r a b c n t o H s d s a b j M a l H a m l l d*
n e e L i t o n r e v s e d a d c o r r e c t e d b y D u n c a n F o r l e s and *D r C h a r l e s R o n L o n d o n*
1860 *T h e I k l c a n s s a f a T r i E l i t o r e v c l a l e o r e c t e d l y W N a s s u L e e s*
C a l c u t t a 1860

A c o m p l e t e V o c a b l a r j t o t h e H l c a o o s f f a w t l e t j o l o g c a l H l s t r a t o n s o j
l j c u l t W o d s B y T P M a n n e l C a l c u t t a 1860

A n g l s h T r a s l a t o n o f t h e I k l a n o o s s a f a b y M o o n s h e e S y e d H o o s a n M a d r a s 1855
T h e H l c a o o s s f f a t r a l a t e l f o n t h e o r g a l O o d o o i n t o F g l l P r o s e d j o l l o e r d b j a
V o c a b l a r j o f t h e d n e l t W o r d s c o r r g t h e T e x t b y T P M a n n e l C a l c u t t a
1860 *I k l c a n n s s a f a o B o l e r s o f P r i t y T r a s l a t l f r o t l H d s t a n o f t h e M a s*
H a a l b y J o h n P l a t t a l s q — C a r r e d t h r o u g h t h e P r e s s b y I d a n d B E a s t w e l k L o n d o n
1869

Les A n a n x e x t r a t d a T l f a t I k l c a s a f a t r a l t l a p r s l a F e r s o l n
d o s t a e p a r M G a r e n d o T a s s y P a r s 1864

J E R A I A L L A N C L E E D J E R A I — *K H y a t o I l a A l l a l K a r* The complete works *Delhi 1805*
L u c k n o w 1876

A T a l e b j I n e l a l l a l K a n Communicated and translated by *L C l n t E s q* *To r n a l o j*
t h e A n a t c S o c i e t y o f B e n g a l \ o l X X I (1850) p p 1 a n d 11 Continuation translated by the
R e v S S l a t e r V o l X X I V (1805) p p 79 a n d 81 (This is the celebrated tale commonly called
K a l a n s t e h H a n d n which has frequently appeared in Indian School books such as

'Guf'ka'. Its value consists in its style, which, though pure and elegant Urdū and fully intelligible to the Mussalmāns of Delhi and Lucknow, does not contain a single Persian word. On the other hand, it is equally free from the Sanskritisms of Pandits. The idiom (including the order of the words) is distinctly that of Urdū, not of Hindi. In this last respect, it differs from the work of Ayodhyā Siagh Upādhyāy, in which the order of words is that usual in Hindi.

INSHĀ ALLĀH KHĀN, CALLED INSHĀ.—See also Section II.

IRTIQĀ'U'D-DĪN.—*Shigurf nama-e Wilayat, or Excellent Intelligence concerning Europe; being the Travels of Mirza Iteza Moden in Great Britain and France. Translated from the original Persian Manuscript into Hindoostanee, with an English Version and Notes, by James Edward Alexander. London, 1827.*

JAFAR SHARIF.—*Qanoon-e-Islam, or the Customs of the Mussulmans of India; comprising a full and exact Account of their various Rites and Ceremonies . . . By Jafar Shurreef, composed under the Direction of, and translated by G. A. Herklots. London, 1832.*

JARRETT, CAPT. H. S.—See Muhammad Rafi.

KĀLĪ KRISHNĀ, RĪJĀ.—See Mazhar 'Alī Khān Wilā.

KĀGĪN 'ALĪ JAWĀN (MĪRẖĀ) AND LALLU LĀL.—*Singhasan Butteesee, or Anecdotes of the celebrated Bikanamajest, . . . translated into Hindoostanee from the Brij-Bhākha of Soondur Kubeeshwar, by Meerza Kazim Ulee Juwan, and Shree Lallu Lal Kub. Calcutta, 1805. Second Edition, Calcutta, 1816. Other Editions: Calcutta, 1839; Agra, 1843; Bombay, 1854; Lucknow, 1862; Bonares, 1865; Lucknow, 1870; ib. same date; Delhi, 1875; Lucknow, 1877; Meerut, 1882. All the above are in the Nāgarī character. In the Gurmukhī character, Lahore, 1876. In the Persian character, Agra, (?) 1866; Lucknow, (?) 1868.*

Singhasan Battisi (a metrical version), by Raṅg Lāl, alias Chaman. Cawnpore, 1869; ib., 1871.

Selections (in the Nāgarī character) in Vol. II. of Shakespear's *Muntakhabat-i-Hindī*. See Section III.

Singhasan Battisi . . . translated into Hindi, from the Sanskrit, by Lallaji Lāl Kabi . . . A new edition . . . with copious Notes by Syed Abdoolah. London, 1869.

A Throne of Thirty-two Images, or the Buttris Shinghasan. (Translated into English.) Calcutta, 1858.

Contes indiens. Les trente-deux Récits de Trône (Batis-Sinhasan) ou les Marveilleux Exploits de Vikramaditya, traduits . . . par L. Feer. (Collections de Chansons et de Contes populaires, Vol. VI.) Paris, 1891.

(Extracts from the S. B. in J. Vinson's *Manuel de la Langue Hindoustani*, pp. 150 and ff.) See Section II.

KĀGĪN 'ALĪ JAWĀN (MĪRẖĀ).—*Sukontala Natuk; being an Appendix to the English and Hindoostanef Dialogues* [by J. B. Gilchrist], in the *Universal Character*. London, 1826. Another Edition, Lucknow, 1875. See Section II.

KĀGĪN 'ALĪ JAWĀN (MĪRẖĀ).—See Hafiz'ud-din Ahmad; Muhammad Rafi, commonly called Sandū; Muhammad Taqi, Mir.

KEMTON, M.—See Nazir Ahmad.

LAKSHMAN SIKH, RĪJĀ.—*Sakuntala or the Lost Ring; a Sanskrit Drama of Kalidas, translated into Prose and Verse, with notes by Kuliwar [Rājā] Laohman Sinha, Deputy Collector, N.-W. P.* [pp. 95-175 of Śiva Prasad's Hindi Selections (1867)]. Another Edition, Bonares, 1897.

The Sakuntalā in Hindi. The Text of Kaviar Lachhman Singh critically edited, with grammatical, idiomatical, and exegetical Notes, by F. Pinecott. London, 1876.

LALLU LĀL.—*Prēm Sagar; or the History of Krishnu, translated into Hindce, by Shree Lallu Lal Kub. Calcutta, 1803, 1805, 1810, 1825 (with Vocabulary), 1831 (edited by Yogadhyān Mīra), 1842, and many other editions in India. In the Gujarātī character, Bombay, 1854, (illustrated) 1862. The Prem Sagar; or the Ocean of Love, being a History of Krishn, according to the tenth Chapter of the Bhāgavat of Vyāsadev, translated into Hindi from the Brij Bhākha of Chaturbhuj Mīr, by Lallū Lāl, late Bhākha Mānuṅī of the College of Fort William. A new edition with a Vocabulary, by Edward B. Eastwick, M.R.A.S. Hertford, 1851. Selections from the Prem Sagar . . . The Hindi Text printed in the Roman Character, with a complete Vocabulary to the entire work. By J. F. Bancro. Calcutta, 1875. Second Edition, 1880.*

Translations. *The Prem Sagar.* Translated into English, by Capt. W. Hollings. Calcutta, 1848. Second Edition, 1867. Another, Allahabad, 1900. *Prem Sagar; or the Ocean of Love.*

Literally translated from the Hindi of Shri Lallu Lal Kab into English By Edward B Eastwick, CB FRS, M.R.A.S. London, 1867

Selections from the Prati Sagar and Bagh o Bahar Translated into literal English with copious Notes By Adalat Khan Second Edition Calcutta 1861

LALLU LAL—*Rajmats or Tales exhibiting the moral Doctrines and the civil and military Policy of the Hinnoos* Translated from the original Sanscrit of Narayana Pandit into Braj Bhal ha By Shree Laloo Lal Kab Calcutta, 1809 Other Editions ib 1827, Agra, 1843 *Rajmats a Collection of Hindu Apologues with a Preface Notes, and supplementary Glossary* By F C Hall, Allahabad, 1851 Other Editions Lucknow, 1873, Calcutta, 1878 Third Edition, revised and published for the use of the Board of Examiners by the Rev Dr K M Banerjee and Lt Col (General Sir) A C Toker Calcutta, 1883

Rajmats ya Patich pakhyani A Hindi Version by Bhairava prasad, of the Braj Bhalha Text of L L Bombay 1854 Another Edition Bombay, 1866

The Rajmats or Tales exhibiting Hindos Translated literally from the Hindi of Shri Lallu Lal Kab, into English, by J R A S Lowe Calcutta, 1859

Analyses et Extraits du Rajmats By M Ed Lancereau *Journal Asiatique* IV, xiii (1819), p 71

LALLU LAL—*Mad'o Bilas Tale of Mad'o and Sulochan, in poetry (done into Hindi from the Sanscrit)*, by Lallu Ji Lal Kab Agra, 1846 Other Editions Calcutta, 1908, Calcutta, (?) 1870 I have been unable to trace the earlier editions

LALLU LAL.—See Bihari Lal, Kazi Ali Jawan Mazhar Ali Khan Wila, Muhammad Taqi

LAL KAVI.—*The Chhutru Prakash a Biographical Account of Chhutru Sal, Raja of Doondellund*, by Lal Kavi Edited by Captain W Price, Professor of Hindoo and Hindoostanee in the College of Fort William Published under the authority of the General Committee of Public Instruction Calcutta 1829 Republished in the *Benares Nagari Pracharini Granth mala*, Benares, 1903

History of the Doondelas, by W R Pogson Calcutta 1828 (A translation of the Chhatra Prakash)

LANCEREAU, E.—See Lallu Lal, Mazhar 'Ali Khan Wila

LEES W NASSAU.—See Ikram 'Ali, Shor 'Ali Afssa

LOWE J R A S.—See Lallu Lal

MARDI 'ALI KHAN.—See Nihal Chand (Labhori)

MANUEL F P.—See Hafizuddin Ahmad, Ikram 'Ali

MAZHAR ALI KHAN WILA AND LALLU LAL.—*Batal Pachessse being a Collection of twenty five Stories related by the Demon Batal to the Raja Dierumajet, translated into Hindoostanee from the Bruphalha of Soorut Kubeekshwar*, by Mazhar Ulee Khan Wila and Shree Laloo Lal Kab Calcutta 1800 Other editions Calcutta, 1809, 1831 Agra 1843, Calcutta 1819, Indore 1849, Bombay, 1807, Calcutta 1860, Calcutta, 1870 Benares (illustrated) 1876, (?) Delhi, 1876 Also printed in Vol I of *Prices Hindoo and Hindoostanee Selections* 1830 See Section III *The Batal Pachessse or Twenty five Tales of a Demon* A new Edition of the Hindi Text, with each word expressed in the Hindustani Character immediately under the corresponding Word in the Nagari and with a perfectly literal English interlinear Translation, accompanied by a free translation in English at the foot of each page and explanatory Notes by W B Barker Edited by D B Eastwick Hertford 1805 *Batal Pachessse: a new and corrected Edition with a vocabulary of all the Words occurring in the Text* by D Forbes London, 1807

Bytal Pachessse or the Twenty five Tales of Bytal translated from the Bruphalha into English by Rajah Kales Kriess Bahadur Calcutta, 1831 *The Bytal Pachessse translated into English* by W Hollings Calcutta 1860 Another Edition ib 1800 Reprinted Allahabad 1900 *The Batal Pachessse* translated from Dr Forbes's new and corrected Edition by Ghulam Mohammad Munshi Bombay 1868 *Vikram and the Vampire or Tales of Hindu Devilry* Adapted (from the Batal Pachessse) by Sir Richard F Burton London 1870 Another (Memorial) Edit on edited by Isabel Burton London, 1893 [only eleven of the best tales translated] *The Batal Pachessse or Twenty five Tales of a Sprite* Translated from the Hindi Text of D Forbes by J Plattis London 1871

Extraits du Batal pachessse (traduits) par M Ed Lancereau *Journal Asiatique*, IV, xviii, xix (1819)

Bibliothek orientlicher Varchen und Erzählungen in deutscher Bearbeitung mit Einleitung A merkwürdigen und Nachweise I Bändel en *Batal Pachessse* oder die funfundzwanzig Erzählungen des Damos In deutscher Bearbeitung, etc By Hermann Oosterley Leipzig, 1873

MICHAEL, J.—See Ikram 'Alī

MIRZA BEG.—See Hafiz d din Ahmad

MOHANLAL VISHNULAL PANDYA PANDIT.—See Chand Bardai

MUHAMMAD ABDU L-KALIM (SHARAR).—*Quwat e Intisamiya* Lucknow 1889

Shahid e Wafa Lucknow, 1891, another Edition Lahore 1892, another Delhi 1896

Hasan Anyulad Lahore, 1892

Mani r aur Mohani Lahore, 1893 another Edition, Lucknow, 1898

Valikhil'a aur Varjina Lahore 1893

Dil lashi Sadhaura, 1896

Ziyad aur Halawa Pt 1 Delhi, 1896 Pt I 2nd Edition, Lucknow 1896

Badm'n nua ki Musibat Lucknow, 1897 Another Edition id, 1899

Aiyam e 'Arab Vol I Lucknow 1899

Durgah nandini Translated from the Bengali of Bankim Chandra Lucknow, 1899

Gir laus e Barin Lucknow, 1899

Fitra Florinda Lucknow 1899

Dil chasp Delhi 1900

Dil-guda (a monthly literary magazine edited by Sharar The British Museum has Vol VI Lucknow 1899)

MUHAMMAD ASHRAF ALI KHAN NASTIK.—See Arabian Nights

MUHAMMAD ASLAM.—See Muhammad Rafi

MUHAMMAD LATIF.—See Nihal Chand (Lahori)

MUHAMMAD HAMID 'ALI KHAN HAMID.—See Arabian Nights

MUHAMMAD HUSAIN (AZAD).—Besides the *Ab e Hayat* (Section I, *note*, and above) and the *Jinn* 'U-gard'id' (Section II, above), Azad has also edited (Lahore, 1890) the *Dewan e Zauq* with a preface and notes

MUHAMMAD HUSAIN (AZAD).—*Darb-e Akbari* Collected and Edited by Siyyad Mumtaz Ali Lahore, 1898

MUHAMMAD IBRAHIM (ZAUQ).—See Muhammad Husain (Azad)

MUHAMMAD RAFI, COMMONLY CALLED SAUDA.—*Intikhab e Kulliyat-e Saula* (spelt *Intikabi Cooliyat Sauda*) or *Selections from the poetical Works of Ruseen oos Sauda* by Moulavee Muhammad Usman and Kazim Ulee Juwan Calcutta 1810 Second Edition, revised and enlarged by Moulavee Golam Hyder Calcutta 1847 *Intikhab e Musammat e Sauda* Revised Edition by Captain H S Jarrett Calcutta, 1875 Another edition revised and edited by Lieut Col G S A R King Calcutta, 1903 *Selections from the Kulliyat or complete Works of Mir a Rafi oos Sauda* literally translated by Major Henry Court Simla 1872 Editions of his complete works.—*Kulliyat-e Sauda*, Poetical Works of Mirza Muhammad Rafi, (Sauda) Delhi, 1808 Cawnpore, 1872 1888

MUHAMMAD RAMAZAN.—See Nihal Chand (Lahori)

MUHAMMAD LAQI KHAN CALLED HAWAS.—*Laili Maynun e Hawas* (The Story of the Loves of Laili and Majnun in verse) Cawnpore, 1814, Calcutta 1816, Lucknow, id, 1862, 1869, Cawnpore 1871, id 1892 id, 1885

MUHAMMAD TAQI MIR.—*Kooliyat Meer Tugee* The poems of Meer Mohummud Tugee comprising the whole of his numerous and celebrated Compositions in the Oorloo or poetical Language of Hindoostan, edited by [Kazim 'Ali Jawan and other] learned Men whose names attached to the (College of Fort William Calcutta, 1811 *Shoulu e Ishq* (Shole la e Ishq) The Flame of Love a Hindoostani Poem by Meer Mohummud Tugee Edited by William Carmichael Smyth London, 1820 (This poem will also be found in Lallu Lal's *Lafz e Hindi* See Section III) *Contes aux maitres Poetes Joome de Mir Taki, traduit del Hindoostani, par M. Garcin de Tassy Jour al Anatique*, VII (1821), pp 300 and ff Separate reprint Paris, 1826 *Contes et autres poésies* (translation of foregoing into Italian by Pugliesi Picco), Palermo, 1891 The Hindoostani text of this poem will be found on p 124 of J Vinton's *Manuel de la Langue Hindoostani* Paris, 1899 See Section II *Satire contre les Ignorants* (literal translation of original), by J Vinton in *Revue de Linguistique*, XLIV (1891), pp 101 and ff

MUHAMMAD TAQI, MIR.—See Lallu Lal

NASTIK.—See Wali Muhammad

NAZIM AHMAD KHAN BANADUR.—*Miratin'arab* (A Hindoostani Novel especially intended for women) Cawnpore, 1869, Lucknow, 1869, Cawnpore, 1875, Bareilly 1880, Allahabad,

1885 Delhi 1889 *The Bride's Mirror or Mir'at-ul-'Arus* *Eticel in the Roman Character with a Vocabulary and Notes by G E Ward* London, 1899 *The Bride's Mirror, a Tale of Domestic Life in Delhi forty Years ago, translated from the Original Hindustani by G E Ward* London 1903

Banatu n na sh (A Tale of Indian Life,—a sequel to the preceding) Agn, 1868, ib, 1872, Cawnpore, 1879, Agn, 1898 Cawnpore 1882, ib, 1898

Taubatu n nas h (A novel on the importance of education and religious training) Agn, 1874 Cawnpore 1879 Allahabad 1880 Delhi, 1889, Lahore, 1895 *The Taubatu n Nasih* (*Repentance of Nussukh*) of Vauli Haj Naj Na ir *Alim* of Delhi Edited with Notes as i Index by M Kempson London 1886 Second Edition of the first five chapters, with annotations and vocabulary by the same London 1890

The Repentance of Nussukh Translated from the original Hindustani by M Kempson London 1884

(Extract from the *Taubatu n nasih* in J Vinson's *Manuel de la Langue Hindoustani*, pp 120 and ff See Section II)

Nihal Chand (Lahori) and Sher Ali Afsoo,—(*Gul e Bahawal*, also called *Ma hab e 'Ishq*) *Gooli Bukawallee*, a Tale translated from the Persian into Hindoostanee by Moonsees Nihal Ohund, under the superintendence of J Gilchrist Calcutta, 1804 *Mu Subi Ishq, or the Gooli Bukawallee* written in the Oordee Dialect by Moonsees Nihal Ohund and afterwards revised by Meer Sher Ulee Ufsoo Second Edition Revised by T Roebuck Calcutta 1815 Another Edition edited by Muhammad Lar and Muhammad Rymazim Calcutta, 1827 Another Edition Calcutta 1832 *Mu nbae Asl* A Translation into the Hindoostanee Tongue of the popular Persian Tale, entitled *Goolas Bukawley*, by Moonsey Neehalchund Lahore, under the superintendence (sic) of John Gilchrist Sixth Edition Bombay, 1843 Other editions Calcutta 1846, Lucknow, 1848, Bombay, 1850 (in one volume with Mahdi Ali *Klan* s *Isuf Zulaikha* and Mir Hasan's *Sikr ul bayan*), Cawnpore, 1851, Delhi 1852, Cawnpore 1809, ib, 1869, Delhi 1872 (in the Nagari character), ib, 1873 (with illustrations) ib 1897 (Nagari character) Cawnpore, 1875, Lucknow, 1875, ib, same year Cawnpore 1876 Delhi, 1876, Cawnpore 1877 (illustrated) ib, 1879, Delhi, 1879, Madras 1879 Delhi 1881 (illustrated), Benares (?) 1887 Cawnpore 1889

Extracts from the *Gooli Bukawallee* are in Vol II of *Price's Hindes and Hindoostanee Selections* See Section III

A translation into English by Ismet R P Anderson was published in Delhi in 1851 I have not seen it

Abrege du Roman hindoustani intitulé La Rose de Bahawal *Journal Asiatique* II, xvi (1835) pp 193 and 338 Separate reprint par V Garcin de Tassy Paris 1835 *La Doctrine de l'Amour ou Taj ulmuhl et Bahawal* *Roman de Philosophie religieuse*, par Nihal Chan l de Delhi (sic) traduit de l'Hindoustani par M Garcin de Tassy Paris (in *Revue de l'Orient*), 1838

Oesterly Hermann—See Mazhar Ali *Klan* Wila

Paramahansa Pandit—See Bihari Lal

Pico Pugliese,—See Muhammad Taqi Mir

Piccott, Frederic,—See Arabian Nights Lakshman Singh Raja

Platts, John—See Ikram Ali Mazhar 'Ali *Klan* Wila

Pogson, W R—See Lal Kavi

Price, Capt William—See Anuman Mui Bahadur Ali, Mir Lal Kavi Mazhar 'Ali *Klan* Wila, Nihal Chand (Lahori) Sher 'Ali Afsoo

Pyare Lal Pandit,—See Arabian Nights

Rajah 'Ali Beg Supur, Mirza,—See Arabian Nights

Rang Lal (Chaman),—See Kazim Ali Jawri

Rankin, Lieut Col G S A—See Hasan Mir, Muhammad Rafi

Ratan Nath Das Pandit, (Satshar),—*Shamsu ul* Cawnpore, 1879

Fansu e A ad (A Story reprinted from the *Asiatic Quarterly*) Part I Lucknow, 1880 2nd Edition, Pts II IV Lucknow, 1887 3rd Edition (4 Pts), Cawnpore, 1889 91

Husn ul 2nd Edition Lucknow, 1890

Sair e Khusar Lucknow, 1890

Besides the above Novels, Ratan Nath has written translations of (1) 'Don Quixote' under the title of *Khudas Faqyar* 2 Pts Lucknow, 1894 (2) *Russia* by Sir D M Wallace,

under the title of *Tarikh e Rustya* Lucknow, 1887 And (3) 'Letters from High Latitudes,' by the Earl of Dufferin Lucknow, 1888

RIEU, DR CHARLES.—See Ikram 'Ali

ROEBUCK, CAPT THOMAS.—See Amman, Mir Hafiz'd din Ahmad, Nihal Chind (Lahore)

SADAL MISRA,—*Chandranate* Benares, 1901, Nagari Pracharini Sabha Granth-mala No 2 [A translation of the Nal etopakhyan made in 1803 S M was a contemporary of Lallu Lal at the College of Fort William He wrote several Hindi works, but this appears to be the only one that has been printed It is a translation of the Sanskrit Nal etopakhyan]

SAIYID HUSAIN, MUNGHI.—See Ikram 'Ali

SARDAR.—See Sul Das

SARSHID,.—See Ratan Nath Das, Pandit

SAUDA.—See Muhammad Rafi

SHADI LAL CHAMAN.—See Arabian Nights

SHAKESPEAR, JOHN.—See Kārim 'Ali Jannān, Shīr 'Ali Afsos

SHASTRI D-DIN AHMAD, MUMSHI.—See Arabian Nights

SHARAF.—See Muhammad 'Abdu'l Hālim

SHER 'ALI AFSOS, MIR,—*Bagh e Udu, the Rose Garden of Hindoostan translated from Shiykh Sadee's original Nursery or Persian Goolistan of Sheeraz, by Meer Sher Ulee Afsos* under the direction and superintendence of John Gilchrist Calcutta 1802 Other Editions Calcutta, 1808, Madras 1811, Bombay, 1846, Delhi, 1848, Bombay 1851 (without prefatory matter)

SHER 'ALI AFSOS, MIR,—*Arash e mahfil, being a History in the Hindoostanee Language of the Hindoo Princes of Dillee from Joodishtur to Pithoura Compiled from the Khoolasat ul Hind [of Sujan Ray] and other Authorities by Meer Sher Ulee Afsos* Calcutta 1808 [Other Editions Calcutta 1818, Lahore, 1867, Lucknow, 1870 *The Arash e mahfil, printed for the use of the junior Members of Her Majesty's Indian Civil Services* Third Edition 1895 and corrected by W Nassau Lees Calcutta, 1868

Selections from this work will be found in Shakespear's *Muntaḥhabat e Hindi* (1817) and in Price's *Hindoo and Hindoostanee Selections* (1830) See Section III

The Arash e mahfil, or the Ornament of the Assembly, literally translated from the Oordoo by M H Coart Allahabad, 1871, Second Edition, Calcutta 1882

Arash e Mahfil or Assemblage of Ornament (sic) Ten Sections of a Description of India, being the most interesting Position of J Shakespear's *Muntaḥhabat e Hindi* Translated from the Hindoostanee and accompanied with Notes, explanatory and grammatical, by N L Benmohel Dublin, 1817

Quelque Langues sur les Sciences des Indes, extraites de l'Arash e Mahfil, de Mir Oher Aly Afsos, et traduites de l'Hindoustani, par M Garcin de Tassy Journal Asiatique, IX (1826), pp 97 and ff

Quelque Langues sur les Truists et les Fleurs de l'Hindostan, extraites de l'Arash e Mahfil, ou Statistique et Histoire de l'Hindostan par Mir Oher Aly-Afsos et traduite de l'Hindoustani, par M Garcin de Tassy Journal Asiatique XI (1827), pp 91 and ff

Histoire du Règne des Pandavas dans l'Hindoustani, traduite du Texte hindoustani de l'Arash-e-Mahfil de Mir Oher e Ali Afsos Par M l'Abbe Bertrand Journal Asiatique, III, xiv, 1842, pp 71 and ff

Histoire des Rois de l'Hindoustani après les Pandavas, traduite du Texte Hindoustani de Mir Oher e Ali Afsos By the same Ib, IV, iii, 1814, pp 101 and ff, 229 and ff, 351 and ff Note—There is another and altogether different *Arash e Mahfil* by Haidar Bakhsh Haidari, which deals with the Story of Hatim Tai The two works have often been confounded

SHER 'ALI AFSOS, MIR.—See Haidar Bakhsh (Haidari), Nihal Chind (Lahore)

SEATTER, RY S.—See Inghu Allāh Khan, called Inghā

SMALL, G.—See Haidar Bakhsh (Haidari)

SMITH, L F.—See Amman, Mir

SMYTH, WILLIAM CARRINGTON.—See Muhammad Taqi, Mir

SUDAN KATI.—*Sujan chaitra* (an account of the wars of Sujan Singh of Bharatpur), edited by Rudhā-l-pishna Das, in Nagari Pracharini Granth malā No 3 Benares (printed Allahabad), 1902. [Sujan Singh, also known as Sifraj Mall, died in 1761]

- SUR DAS** — *Sur sagar* Lucknow 1864 Agia 1876 Lucknow, 1880
Drishitih, Lucknow, 1890 (with the commentary of Sardar called *Saist jalakari*), Benares, 1869 (with a commentary by Giridhar Goswami) Patna 1889 (with a commentary by Hari chandra)
 Many editions of portions of the *Sur sagar* have appeared in India
- STAMAL DĀS KAVIRAJ**,—See Chand Baidai
- TARSTU'D DIN** — *Qissa e Kamrup o Kala* Les Aventures de Kamrup par Talzin ud din, publiés en Hindoustani, par M Garcin de Tassy Paris, 1836
Les Aventures de Kamrup, texte hindoustani romanisé d'après l'édition de M Garcin de Tassy, par M l'Abbe Bertrand Paris, 1859
Vocabulaire hindoustani français pour le Texte des Aventures de Kamrup, par MM Garcin de Tassy et l'Abbe Bertrand Paris, 1857
Les Aventures de Kamrup, par Talzin ud din traduites de l'Hindoustani par M Garcin de Tassy Paris printed under the auspices of the Oriental Translation Committee of Great Britain and Ireland, 1834
- TOP, COL JAMES** — See Chand Bordaī
- TOKEE LIEUT COL (GENERAL SIR) A C** — See Lallu Lal
- TOLBOFT T W H**, — See Arabian Nights
- TOTARAN SHĀTAN**, — See Arabian Nights
- VISSON J** — See Amman Mir, Kazim 'Alī Jawān Muhammad Taqī, Mu, Nazir Ahmad
- WALI MUHAMMAD**, usually known as NAZIR — *Kulliyāt, or Complete Works* Lucknow, 1870, Delhi, 1877 *Banjara Nama* (contains 10 poems viz, *Banjara Nama* of the Story of the Grain merchant, and *Achār chūhō lā* or Pickled Rats) Lucknow, (?) 1860 *Banjara Nama* and *Motī Nama* Lucknow 1874 *Giri band e Na'ir* (a collection of short poems, of which the principal is the *Jogi Nama*) Agra (?) 1860 *Laili Majnun e Na'ir* (the Romance of Laili and Majnun in verse) Cawnpore, 1866 Delhi, 1873 *Muntaẖ Lab e Na'ir* (selections from his poems) Cawnpore 1863 Bombay, 1880
- WALI L LĀH, SHĀH**, usually known as **WALI**, — *Dīwan : Wālī* Les Oeuvres de Wali publiées en Hindoustani par M Garcin de Tassy Paris 1834 Another edition Lucknow, 1878 *Les Oeuvres de Wali Traduction et Notes par M Garcin de Tassy* Paris, 1836
- WARD, G E**, — See Alif Hussain and Nazir Ahmad
- WILA** — See Mazhar 'Alī Khān Wila
- WILLIAMS MONIER** — See Amman Mir
- YOGA DEYAN MISHRA**, — See Lallu Lal
- ZAUQ** — See Muhammad Ibrahim

SECTION IV — APPENDIX

Early Translations of the Scriptures

- SCHULTZE, BENJ AND CALLEMBERG J** — The first four Chapters of Genesis in Hindustani Translated by Schultze and published by Callenberg Halle, 1745 46 Daniel by the same, Halle 1748
- SCHULTZE BENJ AND CALLEMBERG, J** — *Evangelium Lucae in Linguam indostanicam translatus a viro plur retorendo Benjari: Schult in otangelico in India Vieta nario, edidit D Jo Henr Callenberg s Halae Saxoniæ* 1749 The same 1758
Acta Apostolorum, in Linguam, etc Halae Sax, 1849
Epistol: Jacobi in Linguam, etc Halae Sax 1750
Marc: Evangelium, in Linguam, etc Halae Sax 1758
Evangelium Johannis, in Linguam, etc Halae Sax 1758
Johannis Apocalypsis in Linguam, etc Halae 1758
Notum Testamentum, in Linguam, etc Halae 1758
- HUNTER, WILL**, — *The New Testament of Jesus Christ translated into the Hindostanee Language by Mir a Mohumud Futur and other learned Natives of the College of Fort William revised and compared with the Original Greek by Will Hunter* Calcutta 1800
- SERAMPORE MISSIONARIES (A. O. S.)** — *The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindostanee Language from the Original Greek By the Missionaries of Serampore*, Serampore 1811 [This is rather Hindi]
Diarm li Pothi (the whole Bible) Serampore 1811, 1816 1819 5 Vols translated into Biya Bhatta
SERAMPORE MISSIONARIES (A. O. S.) — *The Gospels* Serampore, 1822 *The New Testament* 1827

- SERAMPORE MISSIONARIES (ANON.),—*The New Testament translated into Kannaḍi* Serampore, 1822.
- MARTYN, THE REV. H.,—*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoostanee Language from the original Greek, by the Rev H. Martyn, and afterwards carefully revised with the assistance of Mirza Fitril and other learned Natives* For the British and Foreign Bible Society. Serampore, 1814 Persian character.
The same Nāgari character. Calcutta, 1817.
The same. Persian character. London, 1819.
- CHAMBERLAIN, J.,—*The four Gospels, translated into the Hindui Language.* Serampore, 1820 Acts to I. Corinthians, 1823. All these in Nāgari type. The four Gospels in Kaithi type. Serampore, 1823.
- THOMPSON, REV. J. T.,—*The four Gospels translated into Hindi*, Serampore, 1826. *Psalms, &c*, 1836. Both in Nāgari.
- BOWLEY, THE REV. WILLIAM,—*The New Testament of Our Lord and Saviour Jesus Christ, altered from Martyn's Oordoo translation into the Hinduee language* by the Rev William Bowley, under the patronage of the Calcutta Auxiliary Bible Society. Calcutta, First three Gospels, 1818-19, Fourth Gospel, 1820; Acts, 1822, Entire New Testament, 1826, an edition of the four Gospels, Calcutta, 1826, in the Kaithi character.
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ancient *Madhyadesa* or Midland of Sanskrit geography, but extends far beyond it to the east¹

The word 'Hindustani' was coined under European influence and means the language of Hindostan. It thus connotes much more than it literally signifies, for besides Hindostani three other languages Bihari, Eastern Hindi, and Rajasthani are spoken in Hindostan a tract inhabited by about ninety millions of people and as large as Germany, France and Spain combined. Even in the tract in which Western Hindi is a vernacular and of which Hindostani may be considered as the standard literary dialect it is only spoken as a general vernacular in a comparatively small area in the north western corner.

The earliest writers on India (such as Tavernier and Ptolemy) called the current language of India 'Indostan'. In the early part of the eighteenth century writers alluded in Latin to the *Lingua Indostanica*, *Hindustanica*, or *Hindostanica*. The earliest English writers in India called the language 'Moors' and it appears to be Gilchrist who about 1787 first coined the word 'Hindustani' or as he spelt it Hindoostance.

Later-day Hindostani, as distinct from vernacular Hindostani is current in various forms, as the language of polite society, and as a *lingua franca* over the whole of India proper. It is also a language of literature, both poetical and prose.

As most of those who possess the power of speaking it use it as a second language, in addition to their own vernaculars, it is impossible to give more than an approximate number of the speakers amongst whom it is current. It is true that especially in the larger cities the Urdu form of Hindostani is the only vernacular of educated Muslims but no figures are available for distinguishing these from the large number of people who are bilingual. Only for the Dakhni form of Hindostani are approximately correct figures available.

The following table shows province by province, the best estimate which I can put together of the number of people who speak Later-day Hindostani, in some form, or other, by preference. I exclude from it the speakers of Vernacular Hindostani who inhabit the Upper Doab and West Rohilkhand, and also all speakers of other dialects of Western Hindi such as Bundeli, Kanjuri, Brij, or Bangruu. The figures for Dakhni are given as a total, the details being given later on, province by province when we come to consider that form of speech more particularly. The figures for Assam, Bengal, the United Provinces, Rajputana, Central India, Ajmere Merwara and Kashmir, are estimates based on returns supplied for the Survey. The others are based on the Census figures for 1891, after making the necessary adjustments.

In Bombay, I have taken the Hindostani of Gujarat and Sindh as Later-day Hindi, and that of the rest of the presidency as Dakhni.

¹ The eastern limit of the *Madhyadesa* was what is now Allahabad.

² Ferguson, 1877, translated a *Dictionary of the Hindostani Language*. For fuller particulars on this subject see the Bibliography, ante.

Table showing the estimated number of speakers of Literary Hindostani in the various Provinces of India

Province	Estimated number of speakers
Assam	32 290
Bengal	1 825 372
Bihar	4 000
Bombay—	
Gujarat	101 191
Sind	18 009
	119 200
Burma	83 694 ¹
Central Provinces	50 256
Punjab	1 320 601
United Provinces	3 859 291
Baroda	11 026
Mysore	20 534
Rajputana Central India and Ajmere Merwara	320 000
Kashmir	800
Add figures for Dakhn	3 654 172
TOTAL	11 350 430

As already stated Literary Hindostani is based on the vernacular Hindostani spoken in the Upper Doab and in Western Rohilkhand. It grew up as a *lingua franca* in the polyglot bazaar attached to the Delhi court and was carried everywhere in India by the lieutenants of the Mughul Empire. Since then its seat has been secure. It has been adopted as the language which every follower of Islam (the religion of the Emperors) speaks if he can, and its simple grammar and enormous vocabulary have rendered it able to fill the need which has always been felt in such a polyglot tract as India for a *lingua franca*. It has also received in at least two of its forms considerable literary cultivation.

It has several recognised varieties amongst which may be mentioned Urdu, Rekhti, Dakhni and Hindi. Urdu is that form of Hindostani which is written in the Persian character, and which makes

Urdu

¹ Most of these are probably speakers of Dakhni but no certain information is available.

² It will be noticed that this account of Hindostani and its origin differs widely from that which has been given hitherto by most authors (including the present writer) which was based on Mr Amarnath's preface to the *Bagh o Bahar*. According to him Urdu was a mongrel mixture of the languages of the various tribes who flocked to the Delhi bazaar. The explanation given above was first put forward by Sir Charles Lyall in the year 1890 and the Linguistic Survey has shown the entire correctness of his view. Hindostani is simply the vernacular of the Upper Doab and Western Rohilkhand on which a certain amount of literary polish has been bestowed and from which a few rustic idioms have been excluded.

a free use of Persian (including Arabic) words in its vocabulary. The name is said to be derived from the *Udud-e-Mulla* or royal military bazaar outside the Delhi palace. It is spoken chiefly in the towns of Western Hindostan by Musalmans and by Hindus who have fallen under the influence of Persian culture. Persian vocabularies are, it is true, employed in every form of Hindostani. Such have been admitted to full citizenship even in the rustic dialects or in the elegant Hindi of modern writers like Harishchandra of Benares. To object to their use would be affected purism just as would be the avoidance of the use of all words of Latin derivation in English. But in what is known as High Urdu the use of Persian words is carried to almost incredible extremes. In writings of this class we find whole sentences in which the only Indian thing is the grammar, and with nothing but Persian words from beginning to end. It is curious, however, that this extreme Persianisation of Hindostani is not as Sir Charles Lyall rightly points out, the work of conquerors ignorant of the tongue of the people. On the contrary, the Urdu language took its rise in the efforts of the ever pliable Hindu to assimilate the language of his rulers. Its authors were Kayasths and Khatrias employed in the administration and acquainted with Persian, not Persians or Persianised Turks, who for many centuries used only their own language for literary purposes.¹ To these is due the idea of employing the Persian character for their vernacular speech, and the consequent preference for words to which that character is native. 'Persian is now no foreign idiom in India and though its excessive use is repugnant to good taste, it would be a foolish purism and a political mistake to attempt (as some have attempted) to eliminate it from the Hindu literature of the day.' I have made this quotation from Sir Charles Lyall's work in order to show what an accomplished scholar has to say on one side of a much debated question. That the general principle which he has enunciated is the correct one I think no one will dispute. Once a word has become domesticated in Hindostani no one has any right to object to its use whatever its origin may be, and opinions will only differ as to what words have received the right of citizenship and what have not. This after all, is a question of style, and in Hindostani, as in English, there are styles and styles. For myself, I far prefer the Hindostani from which words whose citizenship is in any way doubtful are excluded, but that I freely admit, is a matter of taste.

Rekhta (i.e. 'scattered' or 'crumbled') is the form which Urdu takes when used for poetry. The name is derived from the manner in which Persian words are 'scattered' through it. When poems are written in the special dialect used by women, which has a vocabulary of its own, it is known as **Rekhti**.

Dakhni² is the form of Hindostani used by Musalmans in the Deccan. Like Urdu it is written in the Persian character, but is much more free from Persianisation. It uses grammatical forms (such as

¹ English as being introduced into Bengal in the same way by the English known as Babas. When these gentlemen talk among themselves in Bengali sometimes every second word is English. Once in Monghyr I overheard one Babu say to another, 'O dear climatic constitutioner, you are so intelligent. A nice horse doctor, O said to me about a dog, he is wounded. Kitten, Kalva, but antiseptic is a dear. Mr. Grimaldi, Bailey has heard of a Pnyad and at say to another, contentedly excavated the grave.'

² It is hardly necessary to point out that much of the preceding account of Urdu is based on Sir Charles Lyall's *Sketch of the Hindustani Language*.

³ Dakhni is separately described on pp. 58 and 59.

mere to for mayh lo) which are common in rustic parts of Northern India but which are not found in the literary dialect and in the Southern Decan it does not use the agent case with *ne* before transitive verbs in the past tense which is a characteristic feature of all the dialects of Western Hindostan

The word 'Hindi' is used in several different meanings. It is a Persian not an Indian word and properly signifies a native of India as distinguished from a Hindu or non-Muslim Indian.

Hindi

Thus Amir Khusrau says 'whatever live Hindu fell into the King's hands was pounded to death under the feet of elephants. The Muslims who were Hindus had their lives spared. In this sense (and in this way it is still used by natives) Bengali and Marathi are as much Hindi as the language of the Doab. On the other hand Europeans use the word in two mutually contradictory senses: sometimes to indicate the Sanskritised or at least the non-Persianised form of Hindostani which is employed as a literary form of speech by Hindus and which is usually written in the Nagari character and sometimes loosely to indicate all the rural dialects spoken between Bengal proper and the Panjab. In the present pages I use it only in the former sense. Thus Hindi there fore or as it is sometimes called High Hindi is the prose literary language of the Hindus of Upper India who do not employ Urdu. It is of modern origin having been introduced under English influence at the commencement of the last century. Up till then when a Hindu wrote prose and did not use Urdu he wrote in his own local dialect Awadhi Bundeli Braj Bhakhri or what not. Lallu Lal under the inspiration of Dr Gilchrist changed all this by writing the well known *Picram Sagur* a work which was so far as the prose portions went practically written in Urdu, with Indo-Aryan words substituted wherever a writer in that form of speech would use Persian ones. It was thus an automatic revision to the actual vernacular of the Upper Doab. The course of this novel experiment was successful from the start. The subject of the first book written in it attracted the attention of all good Hindus and the author's style musical and rhythmical as the Arabic *saj* pleased their ears. Then the language fulfilled a want. It gave a *lingua franca* to the Hindus. It enabled men of widely different provinces to converse with each other without having recourse to the (to them) unknown words of the Muslims. It was easily intelligible everywhere for its grammar was that of the language which every Hindu had to use in his business relations with Government officials and its vocabulary was the common property of all the Sanskritic languages of Northern India. Moreover very little prose excepting commentaries and the like had been written in any modern Indian vernacular before. Literature had almost entirely confined itself to verse. Hence the language of the *Picram Sagur* became naturally enough the standard of Hindu prose all over Hindostan from Bengal to the Panjab and has held its place as such to the present day. Now a days no Hindu of Upper India dreams of writing in any language but Hindi or Urdu when he is writing prose, but when he takes to verse he at once adopts one of the old national dialects such as the Awadhi of Tulsi Das or the Braj Bhakhri of the blind bard of Agra. Only of very late years have attempts been made to write poems in Hindi with in the opinion of the present writer but moderate success. Since Lallu Lal's time Hindi has developed for itself certain rules of style which differentiate it from Urdu the principal ones relating to the order of words which is much less free than in that form of Hindostani. It has also of late

years fallen under the fatal spell of Sanskrit and is showing signs of becoming in the hands of Pandits and under the encouragement of some European writers who have learned Hindi through Sanskrit is debased as literary Bengali without the same excuse Hindi has so copious a vocabulary of its own a vocabulary rooted in the very beings of the sturdy peasants upon whose language it is based that nine tenths of the Sanskrit words which one meets in most modern Hindi books are useless and unintelligible excrescences. The employment of Sanskrit words is supposed to add dignity to the style. One might as well say that a graceful girl of eighteen graced in dignity by masquerading in the furbelows of her great grandmother. Some enlightened native scholars are struggling hard without displaying an affected purism against this too easily acquired infection, and we may hope that their efforts will meet with the encouragement which they deserve.

We may now define the three main varieties of Hindostani as follows — Hindostani is primarily the language of the Upper Gangetic Doab and is also the *lingua franca* of India capable of being written in both Persian and Devanagari characters and without purism avoiding like the excessive use of either Persian or Sanskrit words when employed for literature. The name Urdu can then be confined to that special variety of Hindostani in which Persian words are of frequent occurrence and which hence can only be written in the Persian character and similarly Hindi can be confined to the form of Hindostani in which Sanskrit words abound and which hence can only be written in the Devanagari character. These are the definitions which were proposed by the late Mr. Growse and they have the advantage of being intelligible while at the same time they do not overlap. Hitherto all the three words have been very loosely employed. I usually use Eastern Hindi to connote the group of intermediate dialects of which Awadhi is the chief and 'Western Hindi' to connote the group of dialects of which Brij Bhasha and Hindostani (in its dialectal phases) are the best known.

As a literary language the earliest specimens of Hindostani are in Urdu or rather Rekhta for they were poetical works. Its cultivation began in the Deccan at the end of the 16th century and it received a definite standard of form a hundred years later principally at the hand of Wali of Auranabad commonly called the Father of Rekhta. The example of Wali was quickly followed at Delhi where a school of poets took its rise of which the most brilliant members were Sauda (d. 1780, the author of the famous satires) and Mir Taqi (d. 1810). Another school (almost equally celebrated) arose in Lucknow during the troubled time at Delhi in the middle of the 18th century. The great difference between the poetry of Urdu and that written in the various dialects of Eastern or Western Hindi lies in the system of prosody. In the former the prosody is that of the Persian language while in the latter it is the altogether opposite indigenous system of India. Moreover the former is entirely based on Persian models of composition, which are quite different from the older works from which the native literature took its origin. Urdu prose came into existence as a literary medium at the beginning of the 19th century in Calcutta. Like Hindi prose it was due to English influence and to the need of text books in both forms of Hindostani for the College of Lord William. The B. G. O. Behar of Mir Anwar

and the *Khusad Afroz* of Hafiz ud din Ahmad are familiar examples of the earlier of these works in Urdu, as the already mentioned *Item Sagar* written by Lallu Lal is an example of those in Hindi. Since then both Urdu and Hindi prose have had a prosperous course, and it is unnecessary to dwell upon the copious literature which has poured from the press during the past century. The late Sir Sayyid Ahmad Bahadur is probably the most eminent among deceased writers of Urdu prose, while in Hindi the late Harishchandra of Benares by universal consent holds the first place. Hindi, of course, has no poetical literature. Urdu poetry continues to flourish.

Urdu and Hindi as representing each one of the two great religious systems of India have then headquarters wide apart. Two rival cities claim to be the true headquarters of Urdu *viz* Delhi and Lucknow. The styles of the writers of these two cities and of their respective followers, show considerable points of difference. Putting a few matters of idiom, such as the use of the Infinitive as a Gerundive or of certain verbs as transitive or intransitive, to one side the main point of difference is that Lucknow Urdu is much more Persianised than the Urdu of Delhi. Lucknow writers delight in concocting sentences which, except for an auxiliary verb at the end are throughout Persian in construction and vocabulary. Delhi Urdu, on the other hand is more genuinely Indian. Writers are not afraid to employ a word because it is of home growth. This avoidance of pedantry had been strongly advocated by the new school of Delhi writers which has come to the front in the last twenty years of the nineteenth century and of whom, Nazir Ahmad, the author of several excellent novels is the most illustrious example. The Urdu of his earlier works is remarkably clear and simple, and his writings exhibit both sturdy common sense and a fine appreciation of humour. Other authors of this school who may be mentioned are Hali, Muhammad Husain Azad (said by some to compose the purest Urdu prose that ever was written), Ratan Nath Sarshai, and 'Abdul Halim Sharar. All these writers, whether in prose or verse, are apostles of naturalness as opposed to the artificial thought and diction of the Lucknow school.

Hindi also has two schools of writers—that of Agra, and that of Benares. The Hindi prose of Benares is as artificial as literary Bengali. It stands as a literary parallel to Lucknow Urdu, in avoiding the use of simple language as much as possible and in confining its vocabulary almost entirely to words borrowed directly from Sanskrit. Native Indian words are eschewed as strictly as those of Persian origin. The school of Agra, on the other hand is not only much more free from Sanskritisms, but admits with comparative liberality foreign words which have achieved citizenship in the general vocabulary of India.

In connexion with this, it may here again be mentioned that Literary Hindostani is not only founded on a vernacular dialect of Western Hindi but is still in living connexion with it. Different writers have not hesitated to employ in their works idioms borrowed from their own vernaculars, and many of these have won their way into what is the standard form of speech. Hence the literary Hindostani of the time of Gilchrist is very different from that employed at the present day. Idioms have fallen into disuse, and new idioms have been introduced, so that works like the *Tita Kahan* or the *Bagh o Bahar* are very

unsafe guides as to what is elegant modern Urdu. Many European writers have fought against this change and have not hesitated to condemn new idioms as 'ungrammatical' or as solecisms. They forget that the works which they consider to be classics were really first attempts at writing Hindustani prose and that a hundred years of practice with an inexhaustible well of very native idiom at hand from which to draw it will has greatly improved a form of speech originally possessed of great capabilities. Mr. Platts was I believe the first to attack this too conservative method of teaching a language — not as it is but as the teacher thinks it ought to be. He rightly insisted that grammars written by Europeans however scholarly cannot be considered as the ultimate court of appeal. The *jus et norma loquendi* of the best writers of the time is the only criterion. The language cannot be made to fit the grammar but the grammar must be made to fit the language. It is a false pun which condemns the use of an apt expression because although born of the soil it has not been used by former writers.

The particular alphabet in which Hindostani is written is usually a matter of religion. Muslims commonly employ the Persian alphabet with a few additional signs and most Hindus the Devanagari or the Kaithi. Simple Hindostani which is neither highly Persianised nor highly Sanskritised can be and often is written in both alphabets. It is quite common to find a book which appeals to a large circle of readers issued in two editions one in the Persian character for Muslims and one in the Devanagari character for Hindus. In this respect it should be noted that many educated Hindus and especially Kayasths are equally familiar with both alphabets.

When Hindostani is highly Persianised and takes the form of Urdu the words are often so foreign in sound that they cannot be conveniently represented in the Devanagari character. Hence Urdu is always written in the Persian character. Similarly highly Sanskritised Hindi does not lend itself to the Persian character and always appears in Devanagari. Amongst fanatics who ought to know better but do not wish to do so this question of characters has unfortunately become a sort of religious shibboleth. True Hindostani can be written with ease in either character and Muslims find it easiest to read it in the Persian and most Hindus in the Devanagari. But owing to the fact that the extreme varieties of Hindostani on each side can only each be written in one character the fanatics have confused alphabet with language. They say, *because* a thing is written in Devanagari *therefore* it is Hindi the language of Hindus and *because* a thing is written in the Persian character *therefore* it is Urdu the language of Muslims. Nothing could be further from the truth. The written character does not make a language. If it did when we write Hindostani in English characters we should have to say it was the English language and not Hindostani, but not even

As examples of this borrow from the vernacular I select a few of the most common errors. It is simply the very common vernacular for which we have no Dialect in the language. It has been found under the influence of false analog. A clear example of the employment of the definite instead of the indefinite article is frequently found for the definite and to properly. As we go to the rule and we will see. All grammar books except Mr. Platt's treat to explain the use of the definite article. I find the use of the definite article in the vernacular. As Mr. Platt points out a few examples of the use of the definite article in the vernacular. As Mr. Platt points out a few examples of the use of the definite article in the vernacular. As Mr. Platt points out a few examples of the use of the definite article in the vernacular.

our friends would go so far as that although that is where their arguments would logically lead them. It is necessary to mention this because the policy regarding the alphabets which are officially recognised by some of the Indian Governments has been much misrepresented. When orders were issued enjoining on permitting in certain cases the use of the Devanagari character for official documents a curious error occurred, which misled our courts. Government was quite aware that the Hindi language was being introduced into our courts. Government was quite aware that Sanskritised Hindi was just as unintelligible to the masses as Persiatised Urdu and took no steps towards introducing either. All that it directed was that without changing the language, official documents should be written in characters which would be most decipherable to those who had to read them.¹

It is unnecessary to describe the Devanagari and Kharoshthi alphabets. A full account of them will be found on pp. 7 and ff. of Vol. V, Pt. II of this Survey. Nor is it required to describe the Persian Alphabet. The student will find all that he needs on this point in any Hindostani grammar. Suffice it to say that the signs employed for sounds peculiar to Indian languages, and not found in Persian are $\text{ع}, \text{ه}, \text{ث}$ and ذ , ڙ , ڻ , ڻ , ڻ , ڻ , ڻ , ڻ . Instead of the four dots written over each of these letters we often find a small *toe*. Thus $\text{ع}, \text{ه}, \text{ث}, \text{ذ}, \text{ڙ}, \text{ڻ}, \text{ڻ}, \text{ڻ}, \text{ڻ}, \text{ڻ}$.

Hindostani is so well known a language that it would be waste of space to give more than the merest sketch of its grammar. I shall, however, deal at some length with what are known to Indian grammarians as the *prayogas* or 'constructions' of a verb with its subject and its object. Hindostani like every Aryan language of India is derived from an ancient Indian dialect not unlike the old Sanskrit which we meet in the Vedic hymns. This ancient dialect became changed in the course of centuries and we have specimens of it in various stages from about 250 B.C. down to, say 1000 A.D. The modern vernaculars may be said to have become established on their present basis at about the latter date.

We may take Sanskrit grammar as illustrating in its main features the grammar of the ancient Indian dialect from which Hindostani is sprung. When we examine this grammar we find that the verb is supplied with a very complete and somewhat complicated array of tenses. The present and one form of the future tense were fairly simple. They have survived in an abridged form, down to the present day, although the representative of the future is now a days excluded from literary Hindostani. With the past tenses it was different. Besides an Imperfect the ancient Indian dialect had three tenses which expressed past time a perfect and two aorists. It had also a past participle.

The average native makes a business of deciphering any written document. He has first to read it—that is the first stage—and then he has to grasp its meaning—that is the second and subsequent stage. The two stages are with the undeciphered seldom concurrent. Thus illustrated by the oft-repeated phrase when he had read and understood such and such a common cat on a hill for the word for reading a letter to oneself is not *parhna* but *parh lena* to read and take. It is a beautiful that in some parts of India the local character is employed for writing Urdu. For instance the Mu'altams of Oudh use the Oriya character for t.

ciple, which was always intransitive that is to say, in the case of transitive verbs it took a passive meaning. Thus, the past participle of the intransitive verb 'to go' was 'gone,' but that of the transitive verb 'kill,' was not 'having killed' but was, passively, 'killed.' In the old Indian dialect, as in Sanskrit, this past participle was often used as a past tense, without employing any auxiliary verb. When its speakers wished to say 'he went,' they often said 'he gone,' and when they wished to say 'I killed him,' they often said 'he killed by me,' in which it will be seen that the participle still retains its passive sense. But there is another way of using the past participle of a neuter verb, — *i.e.*, impersonally. When a speaker of the old Indian dialect wished to say 'he went,' he as often as not (instead of saying 'he gone') said 'it (is) gone by him.'

Now the true past tenses of the ancient Indian dialect had a very complicated conjugation. There were two ways of forming the perfect, and regarding the more commonly used form, even Sanskrit grammarians were not agreed as to its rules. The two accents were still more difficult to conjugate correctly. The formation of the past participle is on the other hand simple enough. As the language developed from the ancient Indian dialect it, according to a well-known law, proceeded along the line of least resistance, and gradually abandoned the whole complicated array of past tenses and adhered solely to the employment of the past participle to express the idea connoted by a past tense. In doing so it retained all the methods of employing the past participle which existed in the old Indian vernacular, and also extended them by adding one of its own. When Hindostani, therefore, wishes to express the idea of 'he went,' it says either, —

1 (Actively), 'he gone,' *woh chala* (Sanskrit, *sa chalatah*).

or

2 (Impersonally) 'by him it (is) gone,' *us-ne chala*.*

(Sanskrit, *tena chataam*)

Similarly, if it wishes to express the idea of 'I killed him,' it says either, —

3 (Passively) 'by me he (was) killed,' *mai-ne woh mara*†

(Sanskrit, *maya sa maratah*)

or

4 (Impersonally) 'by me with reference to him it was killed (or killing was done),' *mai-ne us-ko mara*. (The Sanskrit would be *maya tasya-kate marataam*, but the impersonal construction with transitive verbs was not employed in Sanskrit)

The fourth is apparently a development of the modern vernacular, based on the analogy of the second—at least there is no evidence that it existed in the ancient Indian vernacular from which Hindostani is descended.

We thus see that there are three methods of employment of the past participle to express the past tense. Of these, one, the active one, is confined in Hindostani to intransitive verbs, one, the passive one, is confined to transitive verbs, and one, the impersonal one, is employed with both intransitive and transitive verbs, although *literary* Hindostani prohibits its employment with the former.

* It will be remembered that intransitive verbs in Latin can also be similarly employed in two ways. For 'I play,' we may say either actively *ludo* I play or impersonally *ludetur* a me it is played by me.

† This second impersonal form of a neuter verb is excluded from literary Hindostani but it occurs in vernacular dialects. I do not pretend that this particular sentence is idiomatic Hindostani but it illustrates what I want to say and the construction would, in certain circumstances be correct.

These three constructions (or *prayogas*) are named as follows by Indian grammarians—

- | | |
|--|-------------------|
| (1) The active construction is called the <i>Kai tai prayoga</i> | |
| (2) The passive | <i>Kai manu</i> " |
| (3) The impersonal | <i>Bhāve</i> " |

One word more The first participle is an adjective and is therefore liable to change for gender

In the Active construction it naturally agrees with the subject If a man is gone, we say *maid chala*, but if a woman is gone we say *aurat chali*

In the Passive construction the participle must agree in gender with what would be, in English the object For instance the phrase 'the woman struck a horse' must be expressed passively by by the woman a horse (was) struck, in which it is evident that the participle struck must agree with 'horse' and not with the woman — thus *aurat ne ghora mara* But 'the woman struck a mare' would be '*aurat ne ghori ko mara*, in which *marā* struck is put in the feminine to agree with 'mare'

In the impersonal construction the participle should properly speaking be in the neuter but that distinction of gender no longer exists in literary Hindustani the masculine being at the present day invariably substituted for it Hence the participle is invariably in the masculine Thus the woman struck the horse' is 'by the woman with reference to the horse it was struck (or striking was done), '*aurat ne ghore ko mara* and 'the woman struck the mare' is by the woman with reference to the mare striking was done' '*aurat ne ghori ko mara*

It is of great importance that this system of construction should be thoroughly mastered Otherwise it will not be easy to understand the interlinear translations of the specimens which follow in which all three constructions are literally translated when even they occur

There is no difference of importance between the declensions and conjugations used in Urdu and Hindi respectively Urdu often borrows Persian constructions, such as the *infat* but these are borrowings and nothing more Besides the difference of vocabulary there is however, an important point of difference in the idiom of the two forms of Hindustani This consists in the order of words In Hindi prose which follows the almost universal rule of all Indo Aryan dialects the order of words is fixed, and can only be altered for the sake of emphasis Except when the order is deliberately changed to lay stress on any particular word it is invariably,—first the introductory words of the sentence such as conjunctions and the like, next the subject, next the indirect object with its appurtenances, then the direct object with its appurtenances and last of all the verb Adjectives and genitives precede the words they qualify For instance the sentence which in English would run,—'I give John's good book to you' would run in Hindi prose,—'I give to John's good book give In Urdu on the contrary the influence of Persian and of Semitic languages has greatly relaxed this rule The Persian rule of order, or even the Semitic one (in which the verb precedes the subject) is often followed and, especially the verb is frequently moved from the end to the middle of the sentence So important is this point of the order of words in a sentence that Hindi scholars make it a test as to whether the language of a book is Hindi or Urdu and in one notable case—the

Urdu and Hindi Grammar
compared

Nahānī (khēḥ Hindī-mē, a work written by Inshā (see p. 35) in the last century—a book which does not contain a single Persian word from cover to cover is classed as Urdū because the writer ordered his sentences in the Persian fashion. He was a Musalmān, and could not release himself from the habit of using idioms which had been taught him by Maulavis in his school-days.

Hindöstānī Vocabulary. The Vocabulary of Hindöstānī falls under four heads, *viz.* :—

- (1) pure Hindöstānī words;
- (2) words borrowed from Sanskrit;
- (3) words borrowed from Persian (including Arabic); and
- (4) words borrowed from other sources.

The last group may be dismissed without notice, such words exist in every language.

As regards the Persian (and Arabic) borrowings, they do not come from the old Iranian language of pre-Musalmān times (though that has also contributed a small quota), but from the Arabicised

Perso-Arabic element.

Persian of the Mughul conquerors. Thus, through Persian, the Indo-Aryan vernaculars have also received an important contribution of Arabic, and even some few Turkī, words. The influence of the Musalmān religion has opened another door for the entry of Arabic, and a few words have also been imported on the west coast from Arab traders. In the main, however, the Arabic element in all the Indian vernaculars, whether Aryan or not, came in with Persian, and as a part of that language. The pronunciation of the Persian words so imported is that of the Mughul times, and not the effeminate articulation of the land of the Lion and the Sun at the present day. The extent to which Persian has been assimilated varies greatly according to locality and to the religion of the speakers. Everywhere there are some few Persian words which have achieved full citizenship and are used by the most ignorant rustic, and we find every variation between this and the Urdū of a highly educated Muhammadan writer of Lucknow, who uses scarcely a single Indo-Aryan word except the verb at the end of his sentence. In all circumstances, however, it is the vocabulary and but rarely the syntax which is affected. Only in the Urdū of the Musalmāns do we find the Persian order of words in a sentence. There has been no other introduction of Persian construction, nor are the Arabic words inflected (except by purists) according to their own rules, but they have to conform to the grammatical system of their host.

The words borrowed from Sanskrit take two forms, according to whether they are lifted straight out of the Sanskrit dictionary, spelling and all, or whether they are more or less mispronounced, and spelt according to the mispronunciation. Words of both classes are named *Tatsamas* or 'the same as "that" (*i.e.*, Sanskrit), and European scholars have named the corrupted *Tatsamas* of the second class semi-*Tatsamas*. This borrowing has been going on for centuries, but has been carried to excess during the last hundred years.

The pure Hindöstānī words form the backbone of the language. They are derived from the ancient Indian dialect which I have already mentioned as akin to classical Sanskrit. This ancient language passed through various stages and ultimately became Hindöstānī, just as Latin passed through various stages and became Italian, French, etc. After the ancient Indian dialect had lost its pristine form, and before it finally became Hindöstānī, it passed

through what is known as the Prakrit stage. If we borrow the terms of blood relation ship we may say that the ancient Indian dialect and classical Sanskrit were brothers, that Prakrit was the son of the ancient Indian dialect and the nephew of Sanskrit, and that Hindostani is the grandson of the ancient Indian dialect and the grand-nephew of Sanskrit. Words borrowed by Hindostani direct from Sanskrit are therefore grand uncles of the genuine Hindostani words descended through Prakrit from the ancient Indian dialect although we often meet them side by side in the same sentence. May we sometimes find a grand uncle and his own grand nephew on the same page? These genuine Hindostani words are called by native scholars *tadbhavas* or having that (i.e. Sanskrit or rather its brother the ancient Indian dialect) for their origin. We thus find that the Indian element of the vocabulary of Hindostani is made up of *tadbhavas* with a mixture varying in amount of *itismas*.

To take examples the modern vernacular word *ajna* a command is a Tatsamya loan word borrowed direct from classical Sanskrit. Its semitatsamya form which we meet in some languages is *agya* and one of its Tadbhava forms is the Hindi *an* derived immediately from the Prakrit *a a*. So also *ajay* a king is a Tatsamya but *ay* or *ao* is a Tadbhava. Of course complete triplets or groups of every word are not in use. Frequently only a Tatsamya or a Tadbhava occurs by itself. Sometimes we even find the Tatsamya and the Tadbhava forms of a word both in use but each with a different meaning. Thus there is a classical Sanskrit word *samā* which means both family and bamboo and connected with it we find in Hindi the semitatsamya *lans* meaning family and the Tadbhava *bās* meaning a bamboo.²

We thus see that for many hundred years classical Sanskrit has been exercising, and is still exercising a potent influence on the vocabularies of Hindostani. It is only upon the vocabulary that its influence has been directly felt. The grammar shows little (if any) traces of it. This has continued steadily in the course of its development since the earliest times. The influence of Sanskrit may have retarded this development and probably did so in some cases but it never stopped it and not one single Sanskrit grammatical form has been added to the living grammar of Hindostani in the way that Sanskrit words have been added to its vocabulary. Any more all these borrowed Tatsamyas are treated by Hindostani exactly as other borrowed foreign words are treated and very rarely change their forms in the processes of grammatical accidence. For instance *glo* a house has an oblique form *gloie* because it is a Tadbhava but *ajay*, a king never changes in the oblique cases because and only because it is a Tatsamya. Now in all the modern Indo-Aryan vernaculars the verb must change its form in the processes of conjugation while nouns are not necessarily changed in the course of declension. Hence Tatsamyas are as a rule never treated as verbs. If it is found necessary to do so it must be done with the help of another Tadbhava verb. For instance the word *darśan* seeing is a Tatsamya and if we wish to use it in the phrase he sees

In B. n. w. h. l. i. state of affairs exactly similar. I have seen in the narrative part of a novel the *tatsamya* word *dya* *alala* and in the very next line in which one of the characters sees colloquially in language the corresponding *tadbhava* *dya* *ala* a match.

Tat smas and Tadbhavas are also in European languages. The Latin *lapis* a stone is a Tatsamya and the Latin *lapis* a falling while *lapis* is the Tadbhava form of the word with the different meaning of the hanging part of a garment. Similarly "fragile" and "redemption" are semitatsamyas while "fall" and "ransom" are the corresponding Tadbhavas.

we cannot say *dass me* but must employ the periphrasis *dassāi ka'e* he does seeing. On the other hand in all the modern vernaculars nouns need not be declined synthetically. Borrowed nouns can always be declined analytically. Hence Tatsamas nouns (which we necessarily declined analytically) are common and in the high literary styles of all the vernaculars very common. Thus although there are sporadic exceptions to the broad rule it may be laid down as a universal law that Indo-Aryan vernacular nouns may be either Tatsamas (including semi-Tatsamas) or *labbharyas* but that Indo-Aryan vernacular verbs *must* be *labbharyas*.

During the last century the introduction of printing and the spread of education has in the case of some modern Indo-Aryan languages introduced a fashion of using Tatsamas in comparison with which the wildest Johnsonese may almost be considered to be a specimen of pure Saxon English. It has been proved for instance by actual counting that in a modern Bengali work 88 per cent of the words used were pure Sanskrit every one of which was unnecessary and could have been represented by a vocable of true home growth. In such cases the result has been most lamentable. The vernacular has been split into two sections—the tongue which is understood of the people and the literary dialect known only through the press and not intelligible to those who do not know Sanskrit¹. Literature has thus been divorced from the great mass of the population and to the literary classes this is a matter of small moment for this people who knoweth not the law are cursed².

Although Bengali displays the greatest weakness in this respect and has lost all power of ever developing a vigorous literature worthy of the soil until some great genius rises and sweeps away the enchantment under which it labours other Indian vernaculars especially Hindi show signs of falling under the same malignant spell. The centre of Hindi literature is naturally Benares and Benares is in the hands of the Sanskritists. There is no necessity as may have existed in the case of Bengali for Hindi to have recourse to the classical tongue. In themselves without any extraneous help whatever the dialects from which it is sprung are and for five hundred years have been capable of expressing with crystal clearness any idea which the mind of man can conceive. It has an enormous native vocabulary and a complete apparatus for the expression of abstract terms. Its old literature contains some of the highest flights of poetry and some of the most eloquent expressions of religious devotion which have found then birth in Asia. Treatises on philosophy and on rhetoric are found in it in which the subject is handled with all the subtlety of the great Sanskrit writers and this with hardly the use of a Sanskrit word. Yet in spite of Hindi possessing such a vocabulary and a power of expression scarcely inferior to that of English it has become the fashion of late years to write books not to be read by the millions of Upper India but to display the author's learning to a comparatively small circle of Sanskrit knowing scholars. Unfortunately the most powerful English influence has during this period been on the side of the Sanskritists. This Sanskritised Hindi has been largely used by missionaries, and the translations of the Bible have been made into it. The few native writers who

The newly appointed minister to a Scotch prince had made a wound of vanity to his people. He said fine elected man the new moon state as in enthusiastic wife. Ay he said that eternal the husband. Ye did not know the meaning of the half of the words he uses. —*St James's Gazette*

have stood up for the use of Hindi undefiled have had small success in the face of so potent an example of misguided efforts. Arguments may be brought forward in favour of using classical Sanskrit words for expressing technical terms in science and art and I am willing to admit their truth. I am not one of those who (to quote a well known example) prefer 'the unthoughtfulness-omniscience of stuff' to 'the impenetrability of matter' but there the borrowing from the parent language should stop. There is still time to save Hindi from the fate of Bengali if only a lead is taken by writers of acknowledged repute and much can be done in this direction by the use of a wise discretion on the part of the educational authorities of the provinces immediately concerned.

Very similar remarks apply *mutatis mutandis* to the form of Urdu which is over-
 Evl results of excess ve loaded with Persian words. The Hindostani of Muslims
 Persianization will always differ in its vocabulary from that of Hindus but
 this is no reason for overloading a naturally facile and elegant form of speech with
 hundreds of exotic expressions which are unintelligible to nine tenths of the authors
 and co-religionists. Urdu can be simple and Urdu can be pedantic. The simple belongs to
 India; the pedantic is an imitation of the language of a foreign country. There should
 be no hesitation in the choice made by a patriotic Indian Muslim.

After the foregoing general remarks it will suffice to give the annexed brief
 Urdu and Hindi spelling summary of the main heads of Hindostani grammar. It
 will be remarked that in Urdu the so-called 'imperfect',
 which has been carefully recorded in all the vernacular specimens in the Dictionary
 character is omitted. This is the usual method of writing Urdu. For instance the
 word meaning 'to see' would be देखना *dekh na* in Hindi, but دیکھنا *dekhna* in Urdu.
 This principle is followed in all the specimens of literary Hindostani. The 'imperfect'
 letter is also omitted in the skeleton grammar.

HINDŪSTĀNĪ SKELETON GRAMMAR.

I—NOUNS

(a) Masculine			(b) Feminine			Postpositions—			Adjectives—	
(1) <i>Indefinites in a—</i>			(1) In a			Direct			(1) <i>Male</i> <i>Indefinites in a</i>	
Nom	Sing	Plur		Sing	Plur	{	Nom	—	Male a (Obl Sing and Plur a)	
	a	ā				{	Acc (1)	—	Fem s	
Obl	ā	ā				{	Acc (2)	āo	(2) Others do not change	
Indefinites in a which are nouns of relationship, and a few others do not change except in the oblique plural. Thus <i>chacha</i> , an uncle, <i>lata</i> , a master. In short they follow No 3						{	Agent	ās		
(2) Others—						{	Instr	ās		
	Sing	Plur		Sing	Plur	{	Oblique			
Nom	—	ā				{	Det	āo, āē, āye		
Obl	—	ā				{	Obl	ās		
						{	Gen	āo, āē, āī		
						{	Loc	ās, pās		

II—PRONOUNS

(a) Personal			(b) Demonstrative		(c) Relative	(d) Correlative	(e) Interrogative		(f) Indefinite		
		1st	2nd	This	That	Who	That	Male Fem	Neut	Any one	Anything
Dir	Sing	maī	tū	yah, yeh, yah	wah, wuh, wuh	jā	so	laun	lyī	lāī	luchā
	Plur	ham	tum	yah, yeh, yah	wah, wuh, wuh	jā	te	laun	—	—	—
Obl	Sing	muyā	tuyā	is	us	jis	tis	lis	lās	lis	—
	Plur	ham	tum	in	un	jīn	tin	lin	—	—	—

III—VERBS

(A) Regular, Transitive and Intransitive		
Infinitive	Root + aī	
Verbal noun	, + — (obl. a)	
Pres Part Act	, + ta	
Past Part Pass	, + a	
Pot Part Pass	, + aa	
Conjunctive Part	, + la kar or larkā	
Nom of Agent	, + nirala, -nāharā	

Radical tenses—		
Pres Conj	Root + Personal endings	
Pot Ind = Pres Conj	, + ga	

Participial tenses—		
Past Ind	= Past Part	
Past Conj	= Pres Part	

Periphrastic tenses—		
Pres def	Pres Part.	+ āh, etc
Imperf	"	+ thā
Perf	Past Part	+ āh, etc., (intr) or ās (tr)
Plup	"	+ thā
And many others		

Personal endings—			
Sing	1	2	3
	ā	ā	ā
Plur	ā	ā	ā

Construction—		
Transitive verbs	All tenses formed from Past Part other	
Other tenses active	passive or imp. required	
Intransitive verbs	Active through out	

Passive—Past Part Pass, + the proper tense of √ ja

(B) Auxiliaries—			
(1) ✓ ka, Pres	Sing	1 āh | 2 ās | 3 ās |	
	Plur	āh | ās | ās |	
(2) ✓ th, Part	Masc	thā | thā	
	Fem	thā | thā	
(3) ✓ ho Regular, except in Past	See head (C)		
(4) ✓ ja Regular, except in Past	See head (C)		

(C) Irregular verbs—		
Infinitive	Past Part Pass	
(1) hānā	hānā	
(2) marā	marā	
(3) lāna	lānā	
(4) dānā	dānā	
(5) lānā	lānā	
(6) gana	ganā	
(7) ghānā	ghānā	

(D) Causals and double causals—		
(a) Add a and ud with shortening of root vowel		
(b) Many neuter verbs form Causal by lengthening the vowel		
(c) Irregular	Causal	Double causal
(1) c' hānā	chāhānā	chāhānā
(2) ghānā	ghānā	ghānā
(3) ghānā	ghānā	ghānā
(4) ghānā	ghānā	ghānā
and others		

(E) Compound verbs—		
(a) From Direct Verbal Noun Intensive, Potential, Compulsive		
(b) From Oblique Verbal Noun Frequentative, Desiderative		
(c) From Oblique Infinitive, Imperative, Periphrastic Accusative		
(d) From Oblique Pres Part Act Continuative, Stative		

DAKHINI HINDŌSTĀNĪ OR MUSALMĀNĪ

The Musalman armies imposed their language on their co-religionists in the Deccan from the first. At the present day, whether the language of the country is Marathi, Tamil, Telugu, or some other Dravidian form of speech, the Muslims of southern India all employ this form of Hindostani commonly known as Dakhini, the language of the Deccan, or as Muhammadani, the language of Muslims. It was in the Deccan that Hindostani, under the form of Urdu, first received cultivation and it was at the hands of Wali of Auringabad (cir. 1700) the 'father of Peshwa' that a standard of literary form was given to it. Wali's example was followed at Delhi and from thence the poetical literature of Urdu spread over northern India. One result of its Deccan origin is that even at the present day we find in Urdu poetry written in the north idioms peculiar to Dakhini that do not appear in standard prose.

It is commonly said that Dakhini is a corrupt Hindostani. Historically speaking, it would almost be truer to say that literary Hindostani is a corrupt Dakhini, for we have seen that Hindostani literature took its origin in the Deccan. Without however going so far as that, it is not correct to look upon Dakhini as a corrupt form of speech. The Musalman armies carried vernacular Hindostani to the south before it had been standardised and it then continued many idioms which are now excluded from literary prose. Some of these have survived in the Deccan. Such are for instance the employment of the oblique genitive as a base for declension in phrases like *maie ki* to me where the standard would have *my* for *mine*. Again the oblique plural in *ā* survives to the present day in the Vernacular Hindostani and in Dakhini but is excluded from Urdu prose. So also the nasalisation of the infinitive as in *manī* to strike is only a survival of the old neuter gender which has disappeared in the modern literary languages but is still common in the dialects. Other similar examples will be noted as they occur in the following pages.

Only in one respect can Dakhini be called a corrupt language. In Marathi and the south of the Bombay Presidency, no doubt under the influence of the surrounding Dravidian languages, the passive construction of the past tense of transitive verbs has been abandoned. Transitive and intransitive verbs are now treated in exactly the same way and though the subject is occasionally put into the agent case with *ne*, the *ne* is altogether neglected as a factor in the idiom and the verb agrees in number and gender with the subject (although in the agent case) and not with the object. In Central Bombay on the other hand, the presence of Marathi has prevented the proper employment of the agent case from disappearing.

We may roughly take the Satpura Hills, south of the Nerbada valley, as the boundary between Dakhini Hindostani as a recognised literary form of speech and the standard Hindostani of Delhi and Lucknow. Taking the figures of the Census of 1891 as our basis, we may consider the following to be the approximate number of those who speak it.

Locality where spoken

Table showing the approximate number of speakers of Dakhinī Hindostanī

Beraī		274 192
Bombay—		
Bombay City	94 431	
Thana	21 821	
Kolaba	5 992	
Ratnagiri	20 867	
Kanara	18 627	
Khandesh	117 844	
Nasik	47 977	
Almōdnagar	48 847	
Poona	57 669	
Sholapur	56 669	
Satara	40 781	
Belgaum	76 900	
Dharwar	101 216	
Bijapur	79 999	
Feudatories	954 982 ¹	
		1 051 912
Central Provinces—		
Nagpur	41 616	
Warilā	14 836	
Chanda	10 999	
Bhanda	11 68	
		79 076
Madras—		
British Territory	817 146	
Native States	17 707	
		834 853
Nizam's Dominions		1 198 992
Mysore		208 979
Cooch		6 919
	TOTAL	3 651 112

The Authorities which deal with Dakhinī are included in the General Bibliography of Western Hindi. I here give a brief account of the main points in which the dialect differs from standard Hindostanī

Authorities Grammar

DECLENSION

Nouns—The oblique form singular is formed as in standard Urdu. The nominative and oblique plural are often formed differently. The common rule is that the nominative plural usually ends in *e* or *ā*, and the oblique plural in *ō* or *yañ*. Sometimes *e* is used for the nominative plural, and *ā* for the oblique plural.

The following are examples—

Nom Sing	Oblique Sing	Nom Plur	Oblique Plur
pyāla a cup	pyāl	pyāl	pyālō
and āla thought	andāl	andāl	andāl yañ
gājra a lorse	gājre	gājre	gājro
lauwā a crow	lauwā	lauwā	lauwā yañ
banījā a trailer	banīje	banīje	banījō
āññā an acquaintance	āññā	āññā	āññāñ
dāna a sū	dāna	dāna	dānañ

¹ Many of these speak the standard form of Hindostanī but it is impossible to separate them out

Nom S sg
ma/ : a month
māo a mother
g/ar a house
adn : a man
s̃ an oath
nadd a river

Obl S sg
ma/ inā
: do
g/ar
admi
s̃
addi

Nom Plur
ma/ in jā
m : cā or m ō
gharā
ādm jā
s̃ wā
: addyā

Obl Plur
ma/ in yā or yō
māwā or māo
gharā
ādm jā
s̃ wā or s̃ wō
nā ldyā

The usual postpositions are —

Agent

Dative Accusative

Ablative

Genitive

Locative

ne, nī

lu, lū lo, lē taī, lataī, kane, to or for

su sū so sō, se, sē, satē, from by

la, (lē, lē) (as in the Standard)

mē, mō, in, po, pa, par, on

Pronouns — The following are the first two personal pronouns —

	First Person	Second Person
Sing Nom	maī	tu, tū, taī
Gen	meia (īe, rī), mujh muj	teia (re, rī), tujh, tuj
Acc Dat	mujhe, mujē munye, mujh lu, me ē lane, etc	tujhe, tujē, tujh lu, teie lane, etc
Obl	mujh muj meie	tujh tuj, teie
Plur Nom	ham, hamē hamō, hamāia	tum tumē tumē, tumhē, tumhō
Gen	hamara (īe, rī), hamāia (īe, rī), haman	tumara (re, rī), tumāia (re, rī), tuman, tum
Acc Dat	hamē, hamna, ham lu haman lu, lamō lu hamare lane, etc	tumhē tumna tum lu, tuman lu, tumhō lu tumare lane, etc
Obl	ham haman hamna, hamō, hamare	tum, tuman, tumna, tumhō, tumare

The forms which differ from the standard should not be considered corruptions. They all occur in various dialects of Western Hindi and were brought down to the Deccan before Urdu was standardised. Special attention may be drawn to the employment of the oblique form of the genitive as a general oblique base. Although this is almost totally excluded from standard Urdu it is common in all the vernacular dialects of northern Hindostan. The forms *hamna* and *tumna* are oblique forms of *haman* and *tuman* respectively and point to Rajasthani influence.

The Demonstrative Pronouns, including the Pronoun of the third person, are —

Subj.	Th :	Third Person
Nom	e ye yo yeh me, i	o, wo, woh, un, u
Acc Dat	ise is is lu etc	use, us us lu
Obl	is (as an adjective, also) ye	us
Plur		
Nom	un unu unū inō inhē	un unu unū, unō, unhē, we, o, woh
Acc Dat	un lu etc	un-lū, etc
Obl	un, unu unū inō inhō inhē, unan	un, unu, unū unō, unhō, unhē, unan

The singular is often used for the plural and *vice versa*

The Agent Singular is often *me* or *mi* and *une* or *um*

The Reflexive Pronoun is —

SINGULAR AND PLURAL

Nom *ap ap ape apẽ ape apẽ apasẽ apan* self or selves

Gen *ap la (le li) apna (ne ni) apna (ne ni) apan apas, etc*

Obl *ap apne apne apan apas apasẽ*

The Relative, Correlative, and Interrogative Pronouns are —

SN	Who	That	Who?
Nom	<i>jo jo jine jin</i>	<i>so</i>	<i>lo lo kon kine li</i>
Obl	<i>jis</i>	<i>tis</i>	<i>his</i>
Plur			
Nom	<i>jo jõ jine jin</i>	<i>so</i>	<i>lo lo kon lme lin</i>
Obl	<i>jin</i>	<i>tin</i>	<i>lin</i>

The Hindostani Dative Accusatives *jise* plu *jinhẽ* and so on are also employed

The Neuter Interrogative Pronoun is *lya* or *la* what? oblique form *lahe* *laht*, or *li*

The Indefinite Pronouns are *lo* obl form *lo* *lisi* or *kisu* and *luchh* obl form *luchh* these are used for both persons and things but *lo* is more often applied to the former and *luchh* to the latter There are also *jo lo jin lo* *je lo* or *jal* or whoever and *jo li chh je luchh* or *jaluchh* whatever

CONJUGATION

The Infinitive usually ends in *na* as in Standard Hindostani Sometimes we have instead *an* or *nã* Thus *maina man* or *mainã* obl masc *maine* or *mainẽ* fem sing *mai* plur *mainyã* or *mainyã* to stifle *jan* to go *den la* of giving

The Present Participle ends in *ta* or sometimes in *at* or *t* as in *maita* or *maiat* striking *del* giving The feminine plural ends in *tiyã* or *tyã* Thus *matiyã* or *matyã*

The Past Participle ends in *a* or sometimes in *gi* Thus *mara* or *mayya* struck The feminine plural ends in *yã* Thus *mai jã* they (fem) struck The irregular forms are as in Standard Hindostani We have however also such forms as *lai* or *larja* done *mayi* (for *mai*) dead This participle is sometimes used with the genitive of the subject as in *woh mei mara lai* he is killed of me *ie* I killed him

The Conjunctive Participle has many forms such as *mai lo* or *mare lo* Other forms of the position attached to either *mai* or *mise* are *ke lai lai le lai lo* *kar kar lo la* Examples of other verbs are *lo lo* or *loe lo* having been *a kar* or *ae kar* having come

The Verb Substantive is thus conjugated —

	Present I am	Ill
1	<i>jẽ</i>	<i>lai</i> or <i>lẽ</i> <i>hai</i>
2	<i>lai</i>	<i>laĩ</i> or <i>hẽ</i> (Madras) <i>ho</i> (Bombay)
3	<i>hai</i>	<i>lai</i> or <i>lẽ</i> <i>hai</i>

The plural is often used for the singular

The Past Tense is *t/a* etc as in the Standard Sometimes we have *at/a* etc instead of *tha*

The conjugation of the **Active Verb** closely agrees with that of Standard Hindostani. The following are the main points of difference

In Madras the second person plural is the same as the first and third persons as in *tum marē* you may strike. In Bombay it ends in *o* as in the Standard. Thus *tum maro*. The present subjunctive (old present) is often employed as a present or even as a future. The singular is commonly used instead of the plural.

The second plural imperative ends in *o* *ō* or *au* as *maro marō* or *marau* strike ye.

The future is as usual formed by adding *ga* (masc plur *ge* fem sing *gi* plur *gyā*) to the present subjunctive or old present. Thus *maĩ marēga*, I shall strike. In Madras the 2nd plu masc is *marēge* not *maroge*. The singular is commonly used for the plural as *I am marega* or *marēge* we shall strike.

The conjugation of the past tense of intransitive verbs is as the standard. Thus *mai olala* I went. In the case of transitive verbs custom differs. In Bombay, the standard idiom is followed as in *maĩ ne mara* I struck, *maĩ ne yeh bat suni* I heard this affair. In Madras on the contrary *ne* is usually omitted and the verb is treated as if it were intransitive agreeing with the subject in gender and number. Thus *maĩ mara* I (who am a man) struck, *maĩ mari* I (who am a woman) struck. Sometimes *ne* is used but here it is pleonastic and the construction is the same as when it is not used the verb still agreeing in gender and number with the subject and not with the object. Thus *o mari* or *o ne mari* she struck. The same idioms are employed according to locality for all the past tenses of transitive verbs. In Bombay the passive construction is employed while in Madras it is not. In Bombay, even the use of *ne* is by no means regular. It is often employed with intransitive verbs—*eg us ne olala* he went and even with the present tense of transitive verbs as in *maĩ ne mara ta lū* I am striking.

VERNAacular HINDŪSTĀNĪ

The dialect of Western Hindi spoken in Western Rohilkhand in the Upper Gangetic Doab and in the Panjāb district of Ambala is what I call Vernacular Hindostānī that is to say it is the form of speech on which the Literary Hindostānī that took its rise in Delhi is based. Its grammar differs from that of the standard dialect in only a few minor points and most of these are cases of surplusage in which two or more expressions can be optionally employed to connote the same idea. In such cases Literary Hindostānī has usually selected one form as the standard and rejected the other.

In its vocabulary even amongst Muslims Vernacular Hindostānī rather affects the use of Persian and Arabic words which it often distorts in the borrowing. Thus instead of using *ma* for mother a Muzaffargarh villager says *māda* which is a corruption of the Arabic *walida*. Other examples of these corruptions are —

Malaajat for *muhafa* at watching guarding

Kal for *intiqal* death (confused with the Sanskrit *kala* time death)

Tamallus for *tamassul* a bond

Matbal for *mallab* intention

Ugal for *gumrah* testimony

The language of the State of Rampur and of the districts of Moradabad and Bijnौर east of the Ganges and in Western Rohilkhand possesses the strongest resemblance to Literary Hindostānī. This is no doubt due to the influence of Islam which has always been strong in these parts. Crossing the Ganges we come into the Upper Doab between the Ganges and the Yamunā. For our present purposes we may take this as including (going from south to north) the districts of Meerut, Muzaffargarh, Sahāranpur and the plains portion of Delhi. Dun. In the hill country of Delhi, Dun the language is Jūnārī which belongs to the Pahārī group of Indo-Aryan vernaculars. The language of the Upper Doab also agrees with Literary Hindostānī but the agreement is not quite so strong as several optional forms are employed which do not occur in the standard dialect or in that of Western Rohilkhand. Crossing the Jumunā from the Upper Doab we enter the Panjāb. The Districts bordering on the west bank of that river going from south to north are Delhi, Karnāl and Ambālā. The language of Delhi district (as distinct from that of the famous city of the same name) and of Karnāl is not Hindostānī. It is a distinct dialect of Western Hindi strongly influenced by Panjābī and Rājasthānī called 'Bangaru' or Jātū. The influence of Rājasthānī has disappeared in Ambālā and we may say that the language of the eastern part of that district including the adjacent parts of the States of Kalsī and Patāla is Vernacular Hindostānī more or less affected by Panjābī. In Western Ambālā the language is actually Panjābī. In this part of the country the boundary between the two languages Panjābī and Western Hindi as represented by Vernacular Hindostānī may be taken to be the river Ghaggarā anciently known as the Drishadvatī. Within these limits we can estimate that Vernacular Hindostānī is employed by the following number of speakers

Table showing the estimated number of speakers of Vernacular Hindostani

WEST ROHILKHAND—	
Rampur State	391 000
Moradabad	909 400
Bijnaur	600 000
UPPER DOAB—	
Meerut	1 017 760
Muzaffarnagar	537 402
Saharanpur	970 000
Dehra Dun	90 000
PANJAB—	
Ambala Karnal and Patiala (Panjab District)	707 166
TOTAL	
	5 087 733

These figures do not include the number of people in these localities who are estimated to be speakers of Literary Hindostani under the form of Urdu. These last figures have been included in those for Literary Hindostani and have in each case been estimated by taking the whole of the Urban Muslim population, half the rural population and half the Christian population. The figures so arrived at are as follows—

Table showing the estimated number of speakers of Literary Hindostani in the area in which the general language is Vernacular Hindostani

WEST ROHILKHAND—	
Rampur State	1 6 000
Moradabad	969 000
Bijnaur	189 000
UPPER DOAB—	
Meerut	368 461
Muzaffarnagar	172 000
Saharanpur	
Dehra Dun	
PANJAB—	
Ambala etc	
TOTAL	
	1 154 461

In the last three districts the number of speakers of Literary Hindostani is small and has not been estimated separately

It will have been seen that Vernacular Hindostani is spoken in the north western corner of the area occupied by Western Hindi. To its west it has either Panjabi or the half Rajasthani of Delhi and Karnal. To its north are hill languages belonging to the Pahari group of Indo-Aryan vernaculars (which are all closely connected with Rajasthani) and to its south and east the Braj Bhil dialect of Western Hindi.

We are therefore entitled to assume that Vernacular Hindostani (and consequently Literary Hindostani) is that form of Western Hindi which shows the Braj Bhil dialect shading off into Panjabi and Rajasthani and such indeed is the fact.

In all the other dialects of Western Hindi the typical ending of strong *tadbhava* participles, adjectives and substantives is the letter *o* or *au*. For instance the word for good is *bhala* or *bhalau* that for stuck is *maro* or *marau* and that for horse is *ghoro* or *ghoran*. So the termination of the genitive masculine is *lo* or *lau* thus *ghore* *lau* of a horse. In Panjabi the corresponding termination is *a* not *au* or *o*. So we find in both Vernacular and Literary Hindostani the Panjabi termination *a*. Thus *bhala* good, *marā* stuck, *ghora* a horse, *ghore ka* of a horse. The last example would be in Panjabi *ghore da* so that we see that Hindostani while preserving *kan* the suffix of Western Hindi has given it the Panjabi termination *a*. It has not taken the Panjabi suffix *da* as a whole.

In its consonantal system Vernacular (but not Literary) Hindostani uses the cerebral *n* and *l* very freely. These do not occur in the other Western Hindi dialects but are common in Eastern Panjabi and in Rajasthani.

The oblique plural of nouns often ends in *ā* as in Panjabi and Rajasthani. This is excluded from ordinary Literary Hindostani but is common in Dakhni. It does not occur in other dialects of Western Hindi.

The present tense of the Active verb is often formed by conjugating the old present commonly called the present subjunctive with the present tense of the verb substantive. Thus beside the standard form *marā lū* we have also *marū lū* I am striking. The Imperfect is usually formed by conjugating the past tense of the verb substantive with an oblique verbal noun in *e*. Thus *mar marē tīa* I was striking literally I was on striking. These two forms are frequently met in Rajasthani. They are also heard in that part of the Braj Bhakha area which lies between the Upper Doab and Rajputana.

The above is sufficient to show the place occupied by Vernacular (and Literary) Hindostani in relation to the surrounding dialects. There are other similar occurrences which together with those points which are peculiar to Vernacular Hindostani itself will be dealt with in detail when we come to the specimens.

BANGARU JĀTŪ, AND HARIĀNĪ

We have just seen that in the district of Ambala the Vernacular Hindostani of the Upper Doab merges into Panjabi. South of Ambala in the country along the west bank of the Jamna we find a disturbing element in the proximity, not only of the Panjabi to the west as in Ambala but also of Rajasthan under the form of Mewati, to the south. This tract consists of the districts of Karnal, Rohtak, and Delhi. It also includes the south-east corner of the State of Patiala, the east of the district of Hissar and detached portions of the States of Nabha and Jind which lie between Rohtak and Hissar. On the east it is separated from the Upper Doab by the river Jamna. On the north it has the district of Ambala and on the south the district of Gujrat. On the west it is bounded by the State of Patiala and further south the rest of the district of Hissar. That portion of the tract which consists of the east of the district of Hissar and of the country immediately adjoining is known to natives as Hariāna. The rest is known either as Bangar or Khadir. The bulk of the population of the whole tract consists of persons of the Jat tribe.

As regards the Bangar and the Khadir, the latter is the land immediately on the west bank of the river Jamna in the districts of Karnal and Delhi. In Karnal it is only a few miles wide and is bounded on the west by a ridge which is the commencement of the Bangar or high dry land. The Bangar extends right across the district into the State of Patiala where the country round Muzana is also known as Bangar. South of Muzana in the Jind Nazamat of the State of Jind the Bangar is continued and goes on over the whole of the district of Rohtak into the eastern half of the District Nazamat of Jind and into the northern half of that portion of the State of Nabha which lies to the west of Rewari in Gurgaon. To the west of this lies the Hariāna tract of Hissar and that name is also applied to the two Nazamats of the Jind State which have just been mentioned. The district of Delhi falls geographically into two parts, the southern (and smaller) and the northern (and larger). The northern part is like Karnal divided into Khadir and Bangar, the boundary between them being approximately the Grand Trunk Road. The southern portion consists mainly of hills inhabited by Gujars who like others of that tribe speak a form of Rajasthan. The Khadir however still continues between the hills and the Jamna and is here rather wider. On the west of the hills round Najafgarh there is a low marshy tract known as the Dabur which is not a part of the Bangar but is a continuation of the Gujrat country which is inhabited by Ahirs who speak Ahirwati, the dialect of the west of Gujrat. Moreover Ahirwati has extended into Jhajjar, the southern Tehsil of Rohtak although this country is properly a part of the Bangar.

With the exception of this Jhajjar Tehsil the language of Hariāna, the Bangar and the Khadir is everywhere the same. It is a form of Western Hindi influenced in its vocabulary by Panjabi and strongly affected in its grammar by the Ahirwati of Gujrat. It itself is a mixed dialect partly Western Hindi and partly Rajasthan and which may almost be classed under either language. In the present survey it is classed as a form of the Western dialect of Rajasthan. Ahirwati lies to its south the pure Mewati spoken in Gujrat and Alwar and to its west the Bani and Shekhawati of Bilān and the Sikharwati country.

The dialect with which we are dealing at present has various names according to locality and to the castes of its speakers. In Hariāna and the neighbourhood it is called

Hariani, Des-wāli, or Dēsari, in Rohtak and Delhi it is usually called Jatu, or the language of the Jats who form the bulk of the population, in Delhi, which also has many Chamars in its population, it is sometimes called Chamaiva. Elsewhere it is called Bangaru, or the language of the Bangar (as well as of the Khadu). Everywhere, by whatever name it is called, it is the same dialect. The best general name for it is Bangaru. With the exception of the Khadu, this Hariani Bangar tract does not drain into the Jamna, although so close to that river. The Bangar forms the watershed between the river system flowing into the Bay of Bengal and that flowing into the Indian Ocean. All the drainage of Hariana and the Bangar runs to the west, not to the east.

The following account of the linguistic character of the district of Hissar is based on the information given in the local Gazetteer —

Hariani is the name of an important tract in the south east of the district of Hissar. It stretches from the confines of the tract watered by the Ghaggar to the south east corner of the district and beyond. On the north it stretches across a considerable portion of the Patnahabad Tahsil but gradually narrows in width towards the south, being encroached upon by the Bagar sand. It comprises within its limits the eastern portions of Tahsils Patnahabad and Hissar, the whole of Tahsil Hansi and a small portion of the eastern half of the Bhiwani Tahsil. Hissar is the meeting ground of three distinct languages Western Hindi, Panjabi, and Rajasthani. Western Hindi appears under the form of Hariani. Panjabi in the Malvi dialect and in the Rathi or Pothohari speech of the Pothohari Musalmans of the Ghaggar valley and Rajasthan in the form of Bagri. The boundaries of the tract in which a more or less pure Hariani is spoken may be defined as all that portion of the district south of a line drawn from Patnahabad to Tohana and east of a line through Patnahabad, Hissar and Kaura. This includes more than half the area of the four southern Tahsils of the district. Across the northern boundary of this tract we come to the Panjabi speaking Pothoharis of the Ghaggar valley and to the north west of Patnahabad lies the Sirsa Tahsil in which Western Hindi is practically unknown. Across the western boundary of the Hariani speaking tract we come to what may be regarded as the debatable ground between Hariani and Bagri. There is no hard and fast line at which Hariani ends and Bagri begins. The change takes the form of an even broader pronunciation of the vowels than in Hariani and then a gradual change in vocabulary and grammar but within the limits of Tahsils Patnahabad, Hissar and Bhiwani the change is so slight that it is doubtful whether it can be said that true Bagri is spoken anywhere in these Tahsils. A considerable part of the debatable tract is held by Bagri immigrants, and the effect of the immigration has been to introduce a decidedly Hariani element into their Bagri rather than the reverse. True Bagri as distinguished from Hariani is spoken in the south west of Sirsa Tahsil.

On crossing the northern boundary of the tract defined above we first meet with Panjabi among the Pothoharis of the Ghaggar valley. The same language is found all the way down the length of the valley into the Sirsa Tahsil, and nearly to the point where it crosses the Bikampur border. In the portion of the Sirsa Tahsil south of the Ghaggar valley Bagri is the ordinary speech which changes to Panjabi on the north of the Ghaggar. Thus the Panjabi speaking tract embraces the valley of the Ghaggar and the portion of the district north of it. The Panjabi of the district may be divided into two dialects Malvi Panjabi the natural tongue of the Sikh Jats and the speech of the Musalman Pothohari of the west known as Pothohari or Rathi. Rathi (ruthless) is only another name for Pothohari and Pothohari and Rathi are identical. Pothohari is distinguished from Malvi by the greater prevalence of nasal sounds and by a slight admixture of Hindustani and Bagri words. Malvi is spoken by the Sikh Jats in the Sirsa Tahsil north of the Ghaggar, in Badliada and by the colonies of Patiala Sikh Jats found here and there along the Ghaggar in the Patnahabad Tahsil. Pothohari is however the common form of speech on the Ghaggar along the whole of its course in this district and is found in villages at considerable distances to the south of that stream.

On return to Hariani. Hariani is also locally known as the Des, the country, *par excellence*, and hence Hariani is also often called Dēsari or Dēs-wāli. The north eastern portion of the Dadri Nizamut of the Jind State and the adjoining portions of the State of Dujnari are also parts of Hariani, and the Bangaru spoken here is also called Hariani. In the rest of Dadri and in the adjoining state of Loharu the language is Bagri.¹ In

¹ It is hardly necessary to point out that the word *Bangaru* has no connexion with *Bagar*. *Bagar* means 'high ground'. It connotes a hard barren soil watered neither from well nor from river but (where there are no canals) dependent on the rainfall. There are two popular explanations of the name *Bagar*. One is that it refers to the *bagar* or coarse grass used for making ropes which grows in that tract. Another is, that it means the country of goats from the Panjabi *balār* or *ballār*, a goat.

The Jalaiana of Jalandhar though this is certainly true Bangar country the local form of speech is also a dialect as Hariana is a word distinct between Haran and Bangaru and say that the former and the Bangaru is heard in the Jala and Kori Hages of Karnal but except that the Hariana vocabulary now and then is a word or two from Bangar the specimens show no difference between the two forms of speech¹

In giving the following estimated numbers of speakers of Bangaru under its various names it is necessary to explain that those given for Delhi are not the same as those originally published in the Pough List of Languages of that district. That list wrongly reported the Ahirwati of the District under the name of Newari and also gave separate figures for Jatu and Chammawa which are one and the same form of speech. The Delhi figures for Jatu now given are therefore the sum of the original figures for Jatu and Chammawa.

B a r i r i a s B a r

Ka r i	791 000
Ja r i (N r a r i)	80 000
Sen i N a l b a	1550

P t r i a s J a t u

J i t i (excluding J i j j a r)	190 9 2
Deh i (including Ch a n a w a)	230 3 4

R e l a s H a r a o r D e a l

H a r	310 864
D u j a n a	36 400
J i (J a l a n d n o r t h e a s t D e h i)	200 639

TOTAL 7160 784

Banaru being a mixed dialect is not described in detail here. Its peculiarities will be discussed when we come to deal with the specimens.

¹ The Jalaiana of Jalandhar though this is certainly true Bangar country the local form of speech is also a dialect as Hariana is a word distinct between Haran and Bangaru and say that the former and the Bangaru is heard in the Jala and Kori Hages of Karnal but except that the Hariana vocabulary now and then is a word or two from Bangar the specimens show no difference between the two forms of speech¹

BRAJ BHĀKHĀ OR ANTARBĒDĪ

The dialect is called Braj Bhākṣā (also spelt Braj Bhasha) & the language of the Braj Mandal. It is also called Antarbēdī, the language of the Antarbēd (Sanskrit *Antarvedi* literally the country within the sacrificial ground & the holy land *par excellence*, of India) or the Doab between the Ganges and the Yamunā. Neither name completely describes the language, for it is spoken far beyond the Braj Mandal and the Doab although it does not by any means cover the whole of the latter tract. The Braj Mandal almost exactly coincides with the modern district of Muttā, if we exclude the eastern corner comprising Sadabad and a portion of Māhaban which were added to the district in the year 1832. The Braj Mandal (Sanskrit *Braj mandala*) or Region of the Cowpens, is the country round Gokul and Vṛndavan, the abode of Kṛishna's foster father Nṛnda and the scene of that demi-god's juvenile adventures.

Instead of Braj Bhākṣā the name of the country Braj' is often loosely applied to mean the language. The name Antarbēdī is frequently applied to the dialects spoken in the central Doab, & in the districts of Agra, Etāh, Mānpur, Fāukharabad, and Etawah. The language of Fāukharabad and Etawah is Kanauji, and that of the others Braj Bhākṣā.

Taking Muttā as the centre Braj Bhākṣā is spoken to the south in the district of Agra in the greater part of the State of Bharatpur, in the States of Dholpur and Kāushī in the western part of Gwalior and in the east of Jaipur. To the north it is spoken in the eastern part of Gujraon. To the north east in the Doab, in Bulandshahr, Aligarh, Etāh, and Mānpur and across the Ganges in Budaon, Bareilly and the Tanai parganas of Nouni Tal. It thus occupies an irregularly shaped tract running from south west to north east, and measuring on an average 90 miles wide by 300 miles in length. It covers, roughly speaking, an area of 27 000 square miles. It is spoken at home by, in round numbers, 7,800,000 people.

Over this area Braj Bhākṣā exhibits a few variations. The standard form of the dialect is best illustrated by the language of Muttā, Aligarh and West Agra. To the north of Aligarh lies the district of Bulandshahr where the language is much mixed with Vernacular Hindostani. So far as the Braj Bhākṣā portion of its grammar is concerned, the only important difference is the change of the typical Braj termination *au* to *o*. Thus, *chalyo* not *chalyau*, gone. In the east of Agra, Dholpur the plains portion of Kanauji and the neighbouring portion of Gwalior the language is very nearly the standard, the only important difference being the omission of the letter *y* from the past participles of verbs, thus *chalan* not *chalyan*. In the Doab we find a similar omission of *y* in the districts of Etāh and Mānpur, the most eastern of the Braj Bhākṣā area and here we have in addition the Bulandshahr change of *au* to *o* as in *chalo* not *chalyau*. The same peculiarities are observable across the Ganges in the districts of Budhan and Bareilly. In each case we see Braj Bhākṣā fading off into Kanauji, in which *chalo* is the regular form. Again, in the north west of Gwalior we also observe the change of *au* to *o* and the omission of *y*, the language in this case fading off into the Bhādauni form of Bundeli.

In Bharatpur and in the Dāng dialects to its south, which lie to the west of Karauli, the *y* is preserved, and *au* is sometimes changed to *ō* and sometimes not. Here we have the language fading off into the Jaipuri dialect of Rājasthānī in which the *y* exists, but the termination is always *ō*, not *au*. Similarly in Gurgaon, the dialect is fading off into Mēwāṭī, and here again the *au* has become *ō*, but the *y* is preserved. Finally in the Tarai Pargannas of Naini Tal, we find a mongrel dialect, locally known as *Bhukṣā*, from one of the tribes which employ it. I have classed it as Braj Bhākhā, but it might with equal propriety be put under Kanauji or Hindōstānī.

Natives do not recognise all these distinctions. They, however, admit the following varieties. The Braj Bhākhā of the east, where it is shading off into Kanauji, they often call Antarbēdi. The dialect of the north-east corner of Gwalior, opposite the State of Dholpur, the country of the Sikarwār Rajputs, they call Sikarwārī. The dialect of the plains portion of Karauli and of the portion of Gwalior opposite that State across the Chambal, they call Jādōbāṭī, from the Jādōs who are settled there. The broken country in the south of Bharatpur, in Karauli, and in the east of Jaipur is called the Dāng and the dialect spoken by the Gūjar inhabitants of these hills is called Dāngī, with further subdivisions in Jaipur into Dāngī proper, Dūgarwārā, Kālimāl, and Dāngbhāṅg. As already stated, the mixed dialect of the Naini Tal Tarai is called Bhukṣā.

Taking the use of *yan*, *au*, *yō*, or *ō* in the past participles as our criterion, we are able to classify the various forms of Braj Bhākhā as follows :—

I.—Standard Braj (*chalyan*).

Muttra.

Aligarh.

West Agra.

II.—Standard Braj (*chalō*).

Bulandshahr.

III.—Standard Braj (*chalan*).

East Agra.

Dholpur.

Jādōbāṭī (Karauli plains and Gwalior).

IV.—Braj merging into Kanauji (*chalō*).

Itah.

Mainpuri.

Budaun.

Bareilly.

V.—Braj merging into Bhadauri (*chalō*).

Sikarwārī (north-west of Gwalior).

VI.—Braj merging into Rājasthānī-Jaipuri (*chalyan* or *chalō*).

Bharatpur.

Dāng Dialects.

VII.—Braj merging into Rājasthānī (Mēwāṭī) (*chalō*).

Gurgaon.

VIII.—Mixed dialect of Naini Tal Tarai.

In the district of Aligarh, and in the east of the district of Agra, we come across a very peculiar form of the pronoun of the third person, viz *gwa* or *gu*, he, she, it or that. So far as the specimens show, this form only occurs in this tract, but in the Dang dialects we find a form *hwa*, which suggests its origin. In the districts in the east of the Braj Bhakha tract we notice a tendency to run consonants into each other, especially when the first of them is the letter *r*. This is also a marked feature of the neighbouring Bhadauni form of Bundeli. Examples are *khachchu* for *kharchu*, expenditure (Mainpuri), *mat* for *marat*, dying (Sikarwari), *thakussa* for *thakur sahib* (Etah), and (even so far north west as Aligarh) *naukanni* for *naukarani*, servants.

In the districts of Budaun and Bulandshah, the Braj Bhakha is much mixed with the neighbouring vernacular Hindostani, just as in the former district it is also mixed with Kanauri. One more small point may be noticed. Over a great portion of the Braj Bhakha tract there is an instrumental case ending in *an*, as in *bhukhan* by hunger. In Agra and Dholpur we have instead a form in *am*, thus *bhukham*. This is an interesting survival of the time when the suffix *ne* was once used for the instrumental as well as for the agent case.

In the broken country in the south of Bharatpur in Karauli and in the east of Jaipur, the Braj Bhakha employed by the Gujar inhabitants presents many notable peculiarities. These are described in the section relating to those dialects. Suffice it to say here that they form a connecting link between Braj Bhakha and the Jaipur dialect of Rajasthani. Like many rude forms of speech they are of importance for the comparative philology of the modern Indo Aryan vernaculars.

It will be seen from the above that there exist several cross divisions in the classification of the various forms of Braj Bhakha. It is hence by no means easy to arrange the districts in which it is spoken in an order which is convenient for the examination of the specimens. That given in the following paragraph is the one which I have adopted —

The number of speakers of Braj Bhakha at home is reported to be as follows —

Number of speakers

Standard —

Muttra	611 721
Aligarh	992 00
Agra	517 000
Dholpur	262 93
J. dōb tī —	
Karauli	80 000
Gwahor	60 000

Sikarwari (Gwahor)	140 000
Etah	127 000
Mainpuri	401 000
Bareilly	33 000
	507 213

+ 470 469

Braj Bhakha mixed with Vernacular Hindostani —

Bulandshah	911 000
B. daun	8.6 000
Narain Tal Tal	193 523

1 967 021

Carried over

6 427 490

	Brought forward	6,437,490
Braj Bhākhā merging into Rājasthānī—		
Gurgaon	119,700	
Bharatpur	502,303	
Pañj Dialects	774,781	
	<hr/>	1,426,784
GRAND TOTAL		<hr/> 7,864,274 <hr/>

No information is available as to the number of speakers who employ Braj Bhākhā outside its own area.

Braj Bhākhā is more typically Western Hindī than is literary Hindōstānī, and is also more archaic. The latter dialect, based on the form of speech employed in the north-west corner of the Western Hindi area, is strongly influenced by Pañjabī. It follows the latter language, more especially, in the preference for the termination *ā* for strong masculine tadbhava nouns, adjectives, and participles, and in employing only one form of the future tense, that made by suffixing *gā*. In Braj Bhākhā *au* is generally preferred to *ā*, and, though *gan* is also employed to express the future, a form of which the characteristic letter is *h* is more commonly met with. The future made with *gā* or *gau* extends over all the north of India from the Panjab to Bihar. In the west it is the only form, but its use becomes more and more rare as we go eastwards, so that in Bihar it is only met in sporadic instances.

The archaic nature of Braj Bhākhā is well illustrated by the occasional retention of a neuter gender. In most of the dialects of northern India this gender has nearly altogether disappeared,—nouns, which in former days were neuter, having as a rule become masculine. In Braj Bhākhā, however, it is occasionally preserved. For instance, the infinitive was originally a neuter, hence, in Braj Bhākhā we have not only the usual masculine form, e.g., *mār'nan* (Hindōstānī, *mār'nā*), to strike, but also, and more usually, the neuter form *mār'naū*. In the rural dialects this retention of the neuter is more widely spread than in the Braj Bhākhā of literature; for instance, we have the neuter word *sōnaū* or *sōnō*, gold; and even a neuter adjective in phrases like *ap'nāū* (or *ap'nō*) *dhan*, his own wealth.

I have said above that Braj Bhākhā generally prefers the termination *au* to the *ā* of Hindōstānī. Towards the east of the area in which the dialect is spoken, there is a tendency to pronounce this *au* as *ō*, after the Kanauji fashion. I shall, henceforth, treat these terminations *au* and *ō* as convertible terms. The standard Braj of Muttra, the Doab, and Rohilkhand, does not use this *au* termination for nouns'substantives. In the case of these it takes the termination *ā*, not *au*. Thus, *ghōrā*, not *ghōrau*, a horse. The oblique form singular and the nominative plural of these nouns ends in *ē*, also as in Hindōstānī. As we go south of Muttra, however, we find these nouns ending in *au* or *ō*, and, moreover, the oblique form singular and the nominative plural ends in *ā*, not *ē*,—an idiom which is borrowed from Rājasthānī. Adjectives (including genitives and participles), on the other hand, universally end in *au* or *ō*. Thus, standard Braj, *ghōrē-kau*, southern Braj, *ghōrā-kau*, of a horse; *bhalau*, good; *chalyau*, gone. Besides *aū*, corresponding to the Hindōstānī *ō*, nouns have an oblique plural in *nī* or *n*, as in *ghōran-kāū*, or *ghōrani-kāu*, of horses.

The pronouns show many divergencies from standard Hindostani. These will be described later on when dealing with the grammar. Here it will suffice to draw attention to the frequent use of the word *hau* meaning I.

As regards verbs the present tense of the auxiliary does not differ materially from Hindostani, but this is not the case with the past tense which is /au/ or /utau/ not *tha* (I) was

In the active verb the present participle ends in *tu* or *t* (e.g. *maratu* or *'marat* striking) not in *ta* as in the Hindostani *mar ta*. The past participle of standard BIAJ is very characteristic. It ends in *yan* as in *maryan* struck. As we go eastwards there is a tendency to drop the *y* so that we have forms like *chatau* *cl'alo*. On the other hand to the south the *y* is inserted in adjectives which are not participles so that we have words like *acl'hyau* good *t'layau* you. The *y* which properly belongs only to the past participle is a survival of an old Sanskrit. The stages may be represented as follows —Sanskrit *maritālah* Pāli *maritā* *ma iao* *myau* BIAJ *maryau*

The tense which in Hindostani is often called the 101st and is usually employed as a present subjunctive is in reality an old present indicative the meaning of which has been specialised. In Bij Bhakha it is quite common to find it used in its original meaning of a present indicative. When it is desired to define the meaning of this tense so as to make it a present definite this is done by adding to it the present tense of the verb substantive. Thus *haū maraū haū* I am striking *tū mara tū* thou art striking. Another form of the present definite is made with the present participle as in ordinary Hindostani. Similarly the imperfect tense is made with the present participle but in some parts of the Bij Bhakha area we find another set of forms of the imperfect made by adding the past tense of the verb substantive to what is usually identified as the third person singular of the simple present for all persons and numbers. Thus *marā tū* I thou or he was striking *marā tū* we you they were striking.

The future tense of Bīṇ Bhṛkha may be formed by adding *gau* to the simple present thus *narañ gau* thus following Hindostani. The more usual method is however to add *ih* or *aih* to the root and then to suffix the same terminations as those of the simple present. Thus *marishañ* I shall stifle. This tense is derived directly from the ancient Sanskrit. The steps are Sanskrit *marishya nī* Pāli *marissamī* *marishamī* *marilañ* Bīṇ Bhṛkha *marishañ*. It is thus seen that the Bīṇ Bhṛkha future is identical with the latest form of the Prākrit future.

BIAJ Bhakha has a long and illustrious roll of authors. The earliest work with which I am acquainted is the Pithuraj Rasu of Ohand Baidai. Ohand states himself that he was born at Lahore and he was the most famous of the Rajput bards. Nevertheless he wrote neither in Panjabi nor in Rajasthan but in an old form of BIAJ Bhakha. He was the court poet of Pithuraj Chuhin of Delhi the last of the great Hindu monarchs who was conquered and slain by the Muhammadan invaders under Shahabuddin in the year 1192 A.D. In the Pithuraj Rasu Ohand celebrates his master's exploits. These took place mainly in the middle Doab and the north of Rajasthan and Bundelland so that the employment

I say usually denied but the denotation is not in my opinion correct. I look upon as a old locution of a criminal on the thing of us a a / a e. I think or I was not a thing (cf English as it is) in exactly similar domain found in the Mal dialect of Bia.

of Brj Bhakha is not surprising. The language is so old that parts of it are actually pure Prākrit. Unfortunately the value of the work either as a historical document or for linguistic study is discounted by the fact that grave doubts exist as to its genuineness. It is in any case certain that it contains copious interpolations. The poem has not yet been critically edited in its entirety but the Nigra Prachinam Sabha of Benares has undertaken the task and a good edition is now (1812) becoming available to students.

During the fifteenth century there was current in northern India a system of devotion known as the *Krishna cult of Braj*. It was founded by a learned Brahmin whose date is uncertain. The incarnation of the deity which was principally also that of Krishna conjointly with that of his spouse Radha was worshipped by the Brajans only and his teaching was not promulgated as a popular religion — his followers were a select few. At the end of the fifteenth century a Tailanga Brahmin named Vallabhacharya changed all this by popularising the cult of Radha and introducing it to the masses of the people. The faithful round Mathura — in other words the Brj Mandir — the scene of the sports of the youthful Krishna and of his amours with Radha and the other maidens of Gokul. Here Vallabhacharya finally settled. He left eight famous pupils who are collectively known as the *Asht Chhap*. The most conspicuous of them were Vithalnath and Surdas. These eight disciples were settled in the country hallowed by their traditions and became founders of the illustrious colony of Gokulastha Goswīs filling all the Dorb with the music of their songs. They employed the Brj Bhakha dialect as the medium of their verse and since then time just as *Wadhwa* has become the language first of the Gestes of Ram and secondly of all north Indian Epic poetry so Brj Bhakha has ever since remained the one suitable vehicle for the praise of Krishna and his divine mistress. The *Asht Chhap* had many pupils and many imitators several of whom have displayed signal command over language and have succeeded admirably in composing the *padas* which are characteristic of their style — short metric love songs in which the love of Krishna for Radha is compared to the love of the Supreme Deity for the human soul. The graceful diction and at the same time the passionate yearning of some of these hymns have not often been surpassed.

The greatest of all this group was undoubtedly Surdas (flourished 1550). He was a son of a court singer to the Emperor Akbar and was blind — the youngest of seven brothers of whom six had been killed in battle fighting for the independence of Hindustan. He was a voluminous writer and his fame chiefly rests upon his well known *Sursagar* a collection of stanzas extending to something like 60 000 lines. He justly holds a high place in the annals of Indian literature. He excelled in all styles. He could if occasion required be more of some than the Sphinx and in the next verse be as clear as a ray of light. Other writers may have equalled him in some particular quality but (in his special line) he combined the best qualities of all. To European taste there is too much sameness in his narrative style — a sweet evenness it is true — to allow him to claim all that Indian devotees would render to him. The blind bard of Mathura was a great poet, but nowhere does he reach to that high nobility of thought which illumines all that his great rival Tulsidas of Audd has written.

To give a list of Śūn-dās's successors and imitators would be unprofitable, and to describe their work at any length would occupy too much space. I content myself with referring to Nabha-dās (fl. 1600), originally a Dōm by caste, the author of the *Bhāṭī-mālā*, a collection of legends about the great Vaiṣṇava reformers, from which some historical matter may be extracted. Other famous writers in Braj Bhākha are Devī Datt (early 17th century) of Mainpurī, who has a great reputation amongst Indian scholars and Bihārī Lal (fl. 1660), the author of the incomparable *Sat-sar*, or seven hundred couplets in what is some of the daintiest and most ingenious verse that was ever written. The *Sat-sar* has aptly been described as the despair of translators and the mine of commentators. The ease with which its author inevitably uses the right word in the right place makes translation almost impossible, and the compressed nature of his style,—each couplet being in itself a completely finished miniature,—gives rise to difficulties that afford an irresistible temptation to scholars who are learned men without being poets, and who love to hide what is obscure in the still deeper darkness of paraphrase and commentary.

AUTHORITIES

The first recognition of Braj Bhākha as a distinct dialect with which I am acquainted is Lallu Lal's grammar mentioned below, which was published in 1811. The early Jesuit Missionaries do not seem to have been acquainted with it, nor is it mentioned in old collections of language specimens such as the *Sprachmeister*. In the following list I mention only those grammars and other aids to the student which deal directly with the dialect. Full information regarding other works in Braj Bhākha will be found in the general bibliography of Western Hindi.

The only translation of the Scriptures into Braj Bhākha with which I am acquainted is the 'Brīj' version of the New Testament by the Serampore Missionaries (Carey and Chamberlain 1818—1833).

GRAMMARS, DICTIONARIES AND READING BOOKS

- LALLU LAL — *General principles of Inflection and Conjugation in the Brāj Bhākha or the Language spoken in the country of Brāj, in the District of Gwaljur & the Dominion of the Raja of Bhurtpoor as also in the extensive countries of Buneswara, Bhudawon, Unter Bed and Boondelkhund*. Composed by Shree Lallu Lal Kūb Bhaḥ,ha Moonshee: the College of Fort William. Calcutta 1811.
- GAROIN DE TASSY — *Anecdote relative au Brāj Bhākha, traduite de l'Hindustani*. *Journal Asiatique* xi (1827) p. 298.
- GAROIN DE TASSY — *Rudiments de la langue Hindou*. Paris 1847.
- GAROIN DE TASSY — *Hen le Hindou Muntahabat*. *Ohrésthomathie Hen le et Hindou a l'usage des Elèves de l'Ecole spéciale des Langues Orientales Vivantes pres la Biblioèque Nationale*. Paris 1849.
- GAROIN DE TASSY — *Tableau de Kalyug ou de l'Age du Fer, par Wischnu Das traduit de l'Hindou*. *Journal Asiatique*, iv xix (1852) p. 551.
- PRICE, W. — *Selections Hindes and Hindoostanee to which are prefixed the rudiments of Hindes and Brāj Bhākha Grammar*. Calcutta 1827. 2nd Edition 1890.
- BALLANTYNE J. R. — *Hindi and Brāj Bhākha Grammar*. London 1839. 2nd Edition 1868.
- BALLANTYNE, J. R. — *Grammar of the Hindustani Language with brief Notices of the Brāj and Dakhani dialects*. London, 1842.
- BATE, J. D. — *A Dictionary of the Hindes Language*. Benares 1875. Contains many Brāj Bhākha forms.
- KELLOGG REV. S. H. D. D. L. L. D. — *A Grammar of the Hindi Language, in which are treated the High Hindi, Brāj, etc with copious philological Notes*. 1st edition 1876, 2nd edition London 1893.
- * ARYA — *Hindi Grammar in Hindi and English in which is treated the Brāj Dialect with illustrations from the Rāmāyana*. by Arya. Benares. No date.

A skeleton grammar of the Braj Bhākhā dialect is given below. In writing it, I have presumed that the reader is acquainted with the principles of standard Hindostānī. The following additional information will be found of use. For the sake of completeness much is a repetition of matter in the preceding pages.

Grammar

In many parts of the Braj Bhākhā area, especially to the east and south-east, near the Bhadani country, the letter *ṛ* when it precedes a consonant is often elided, and the following consonant is then doubled. Examples are *maddu* for *maṛḍ*, *ṛ* man, *majjan*, for *maṛṇ* *jau*, die (imperative), *matṭṭṭ*, for *maṛai* *hū*, I am dying, *naulannu sṭṭ*, for *naulṛ* *anu sṭṭ* to the servants (after *ṛ* verb of serving). In Aligarh we meet a similar elision of *j* in *bhed dayau*, for *bhej dayau*, he sent.

The sound of the letter *w* is very indefinite. It is often pronounced as *b*. Thus, the word for 'he' is as often *bo* as *wo*. The true sound is really something between the two letters. The letter *w* often becomes *m*, especially after a long vowel. Examples are *mahā* (or *bhā*) for *wahā*, there, *char amatu ai*, is graving, *amatu ai*, is coming, *manāman*, to celebrate, *jamē*, they may go, *ṛomati*, she (was) weeping, *ḍaman*, fifty two.

Aspirates are very loosely dealt with. They are quite frequently dropped in the verb substantive. Thus in Aligarh, we have *ṭ*, I am, *e*, thou art, *he* is, *ṭ*, we are, they are, *au*, you are, *o* he was. So, we have *hat* for *hath*, *ṛ* heard. *Ḥ* is moved in its position in *bhā* for *wahā*, there, *bhant*, for *bahut*, much, and *kulaph*, for *quṣṭ*, a bolt.

In Aligarh we have *ly* changed to *ch* in *chō*, for *lyō*, why.

Except in the Braj Mandal and the adjacent country, the diphthong *au*, which is so characteristic of Braj Bhākhā, is very commonly changed to *o*. In fact, over the whole area these two letters may be looked upon as mutually convertible. Thus, *chalyau* or *chalo*, he went.

Attention has already been drawn to the fact that in Braj Bhākhā, strong masculine adjectives (including genitives and participle) of *a* bases, end in *au*, as in *bhalau*, good, *ghar lau*, of the house, *chalyau*, gone. In the Braj of the Braj Mandal, and of the country to its north and east this is not the case with substantives. These end in *ā*, as in Hindostānī. Substantives end in *au* or *o* only in the south country bordering on Rajputana. In the same part of the country, these substantives form their oblique-singulars in *a* and their oblique plurals in *ā*, and we meet sporadic instances of this further north. Thus even in Muttra we find *thorē dīnā pachhe*, after a few days, in which *dīnā* is used instead of the regular Braj Bhākhā form *dīnan*. These oblique forms in *ā* and *ā* are no doubt due to the influence of Rājasthānī. Generally these nouns have their singular oblique form and their nominative plural in *ai* or *i*, and their oblique plurals in *an* or *ani*. Thus, *ghoi a*, a horse, *ghoi ai lau* or *ghoi e lau*, of a horse, *ghoi ai* or *ghore* horses, *ghoran lau* or *ghoi ani kan*, of horses. There is one important group of exceptions. Nouns of relationship even when their nominatives end in *a*, have the Rājasthānī oblique forms everywhere. Thus in Muttra we have *do chhōi a* (not *chhōi e*), two sons, again, *lohṛi e beta ne*, by the younger son.

The letter *e* added to a noun gives the force of the indefinite article (compare the Persian idiom). Thus, *jane lau*, of a certain man, *naulṛi e* (Muttra), a servant.

There is the usual locative in *e*, which is found all over northern India, as in *ghar e*, in a house. There is also an instrumental in *o* or *ô*, as in *bhulho* or *bhukhō*, (I die) of hunger.

The postposition of the case of the agent is usually *nē* or *naī*. Occasionally we meet the form *nu*, as in *tum nu mak'man lār e* (Aḥgarh) you have given a feast. This postposition is the origin of another instrumental case in *n*, *ni*, or *nu*, according to locality. Thus *bhukhan*, *bhulhan*, or *bhukhanu* by hunger. This instrumental in *an* has become confused with the oblique plural in *an* which has in altogether different derivation, and hence an *i* or *u* is often suffixed to this oblique plural form which has no business to be there. Thus, besides *ghoran* we have *ghorani*, and besides *gharan*, we have *gharānu*. Similarly we meet *majurānu lān*, of servants, *kameṛēnu lā*, to workers, and many other such forms.

Now and then we meet with instances of other old case forms such as *ajay* (Aḥgarh), the accusative dative of *ajā* a king. So we have the termination *n* added to the nominative of weak *a* bases as in *gharū* for *ghar* a house. Indeed this termination is often used in the oblique cases as well, where, however, its derivation is different.

There are several instances of the survival of the neuter gender. These have been dealt with *ante* on p. 72 and need not be again discussed.

Adjectives which end in *an* often follow, in the south the example of the past participle, and insert *y*. Thus *acl hyan*, good, *meiyan* my, *tihaiyan* your.

The accusative dative of the personal pronouns often takes the forms *moe toe*, and *wae*, in different varieties of spelling. The final *e* of these forms is very loosely attached to the base, so that, when emphatic particles are added they are inserted between the two. Thus *mo u e*, me also. In Aḥgarh and East Agra there is a peculiar form of the personal pronoun of the third person *vir*, *gu* or *gwa* he, that, oblique singular *gwa*. Nominative plural *gice* oblique plural *guni*. Connected with it is *gwa* or *ngwa*, there. Another demonstrative pronoun which we meet is nearly the same in form as the relative pronoun. In Aḥgarh and the east it takes the form *ji*, and means 'this'. To the south it takes the form *je* and means 'that'. Similarly we have words like *ghā* meaning 'here' or 'there' according to locality and *jab*, the equivalent of *tab*, then, besides meaning 'when'.

I have already mentioned the way in which, in some localities, the initial *h* of the auxiliary verb is dropped. Here I may also draw attention to the following forms found in the Doab. *Ni hī*=I am not. *Hai* is used for *hwa*, having been, and *hau e*, a nearly pure Kanjuri form, for 'he is'. In the definite present when the *h* of the verb substantive is elided, the latter is sometimes combined with the present participle, as in *marā hū*, for *marā t hū*, I am dying. This may be further contracted in the east to *marā hū*.

The tense which in ordinary Hindostani is commonly used in the sense of a present conjunctive is, in Brāj Bhākhā, quite commonly employed in its original meaning as a simple present. Thus *marā hū*, I strike as well as 'I may strike'. When the verb substantive is appended to this tense we get another form of the definite present, as in *marā hū hā*, I am striking.

Another method of making a definite present and an imperfect is to take a verbal noun in *ai* or *e* and to append to it the appropriate auxiliary. Thus *marai haū* or *marē laū* I am striking *marai hī* or *marē lau* I was striking. The *marai* remains unchanged through all numbers and persons.

Attention has been drawn on pp. 69 and ff. to the fact that the *y* of the past participle is commonly dropped in the east as we approach *Urdu*.

As regards idiom we have to note that the agent case is often used with the past tenses of intransitive verbs. Thus (Uttar) *lolīc bēta ne clalyā* the younger son went away. This is of course quite contrary to the use of standard Hindostani but is justified by the practice of Sanskrit. The verb is to be considered as impersonal and the above sentence is literally 'it was gone by the younger son'. In Sanskrit it would be *logīc na pīti ena clalitam*.

Note also how the past tense of verbs of saying and the like is put in the feminine to agree with *bat* understood. Thus *laī* he said literally 'the word (*bat*) was said by him'.

BRAJ BHĀKHĀ SKELETON GRAMMAR.

BRAJ BHĀKHĀ SKELETON GRAMMAR

I—DECLENSION

	Masculine		Feminine	
	Strong	Weak	Strong	Weak
Sing				
Nom	gḥara a hora	gḥar gḥaru a house	ma a woman	bat a word
Obi	gḥara gḥare gḥo a	gḥar gḥaru	ma	bat
Plur				
Nom	gḥara gḥare gḥara gḥare gḥara	gḥar gḥaru	a dṛiya	batas
Obi	gḥaruṁ aḥ a gḥaran gḥoran	gḥaru gḥaran gḥaran gḥaranu	na yau arayan aryan naran	ba au bata bālan

Postpositions—

Agent *ne naṛ*Acc Dat *lu lu Lau laṁ lā*Abi Instr *ṣ ṣṭi te te*G n *Lau obi m ṃ Le fem I*Loc *me ma pa tau*

Adjectives an, as n ord nary We an H nd exc pt that strong masculine forms end in a ṁ as cad of a w tl an oblique form in a ṁ ṣ and that the plural masculine ends in ṁ ṣ Ṭ a or a

PRONOUNS

	I	Thou	He that	Th s	Who	That	Who?	What?
Sing								
Nom	ma lau ā	tu ta tas	wo waḥ wuḥ	yaḥ yaḥ	ja jau	so t an	lā lau laun	laḥa ḥa
Obi	mo may moḥ moḥ	to tui toḥ t ḥ	we wa waḥ	se ya yaḥ	ṛ ja yaḥ	t ṣ tu t	l ṣ la laḥ	laḥ
Acc								
Dat	moḥ moḥ mo may moḥ mo	toḥ tuḥ to tui tu to	āḥ wa eḥy we	yaḥ yaḥ se	jaḥ jaḥ ṛ jaḥ jaḥ	taḥ ta ta t ṣ	laḥ ḥa lau l ṣ	
G n	ṁ ṁ ṁ ṛyau	t au taryau			ṛ	ta u		
Plur								
Nom	ham	tam	se wa	ye ya	jau	so ta	lo la	
Obi	ham ham au hamau hamau	tam tam'au	ṁ ṁ ṁ ham wa amḥau	ṁ ṁ nḥau	ṛ ham ṛ ṁ	t t t lau	l amḥau l	
Acc								
Dat	ham	tamha	unha amḥa	amḥa la	ṛ amḥa	t ta	l amḥa	
Gen	ham au ham yau	tamha au tamha yau t ham t ham yau						

In all the above especially in the first and second persons the plural can be used for the singular. In the paradigm of he that / often substit used for se. Thus *ho hoḥ haḥ ha*, Similarly in the ṛ substit used for the m tal y. Thus *jaḥ ṛ ṛ ṛ jaḥ ay*. Any one / of for o ley obi laḥ. Anything = laḥāḥ which is not changed in the obi form. Self = up en ap ma

II.—CONJUGATION—A. Auxiliary Verbs and Verbs Substantive

Present, I am

	Sing	Plur
1	हूँ	हैं
2	हो	हो
3	हो	हैं

Past, I was Sing मारूँ हूँ, fem हूँ plur मारूँ हूँ or हूँ fem हूँ We also meet the Kanauji form हूँ हूँ, हूँ हूँ Neither of these changes for pers 1

B Active Verb—Infinitive मारूँ मारूँ or मारूँ नाँ obl मारूँ or मारूँ, or मारूँ or मारूँ obl मारूँ or मारूँ, to strike
For मारूँ, we have often मारूँ

Present Participle, मारूँ मारूँ, striking

Past Participle, मारूँ, struck

Conjunctive Participle मारूँ, मारूँ हूँ, मारूँ-हूँ, having struck The final र in all these words (except हूँ) is sometimes omitted
Sometimes we find हूँ instead of हूँ

Present Indicative or Subjunctive, I strike, or I may strike			Future I shall strike	
	Sing	Plur	Sing	Plur
1	मारूँ, मारूँ	मारूँ, मारूँ	मारूँ, मारूँ, मारूँ	मारूँ, मारूँ, मारूँ
2	मारूँ, मारूँ	मारूँ, मारूँ	मारूँ, मारूँ, मारूँ	मारूँ, मारूँ, मारूँ
3	मारूँ, मारूँ	मारूँ, मारूँ	मारूँ, मारूँ, मारूँ	मारूँ, मारूँ, मारूँ

Imperative, मारूँ, मारूँ, मारूँ, strike thou, मारूँ, strike ye, मारूँ मारूँ, मारूँ, be good enough to strike

Other tenses are formed on the analogy of Literary Hindi See, however Borrowed Tense below

C Irregular Verbs These are—

मारूँ, to become Infinitive, हूँ or हूँ past participle, हूँ (मारे obl हूँ or हूँ fem हूँ or हूँ), conj part, हूँ, हूँ-हूँ, etc., present, हूँ, etc., future, हूँ हूँ हूँ हूँ हूँ etc The last is regular, except that the 2nd pl future may be हूँ, and the past participle is occasionally हूँ

मारूँ, to give Infinitive, दूँ or दूँ past participle, दूँ or दूँ (मारे obl दूँ or दूँ, fem दूँ or दूँ), conj part, दूँ, दूँ, etc., future, दूँ, दूँ, etc

मारूँ, to take Infinitive, लेँ or लेँ past participle, लेँ or लेँ (मारे obl लेँ or लेँ, fem लेँ or लेँ), conj part, लेँ, लेँ, etc

मारूँ, to appoint Past participle, फूँ (मारे obl फूँ, fem फूँ or फूँ)

मारूँ, to do Infinitive, optionally हूँ past part, हूँ, हूँ, हूँ or हूँ conj part, हूँ, हूँ or हूँ, future, हूँ or हूँ

मारूँ, to go Past participle, गूँ (मारे obl गूँ or गूँ, fem गूँ or गूँ)

D Passive—This is usually formed as in standard Hindi by compounding the past participle with, मारूँ A passive is sometimes formed by adding र to the root Thus मारूँ, he is being beaten

E Borrowed Tense—Braj Bhasha sometimes uses the Rājasthānī method of forming a definite present, by adding the verb substantive to the simple present instead of the present participle. Thus instead of मारूँ हूँ, etc, I am striking, we may have,—

	Sing	Plur
1	मारूँ-हूँ	मारूँ हूँ
2	मारूँ-हो	मारूँ-हो
3	मारूँ-हो	मारूँ-हैं

F Causal Verb—This is formed by adding र for the causal and "रूँ or "रूँ for the double causal Thus, चारूँ, to go, चारूँ, to cause to go, चारूँ, to cause to go, चारूँ, to cause to go, चारूँ, to cause to go. Sometimes रूँ is shortened to रूँ Thus, पुरूँ, he comes to be full In the past participle, the final रूँ is often omitted Thus बुलूँ (for बुलूँ), he called

KANAUJI

Kanauji takes its name from the city of Kanauj which is situated on the bank of the river Ganges in the modern district of Farrukhabad. That city is one of the most ancient in India under the name of Kanya Kubja (the Canogya of classical geography) it is celebrated in Sanskrit literature as early as the Ramayana and the earlier Arab geographers describe it as the chief city of India. In the middle of the 5th century A.D. it fell into the hands of the Rathor Rajputs. The fifth monarch of this dynasty was Jachand who is a prominent figure in the Rajput epic of Chand Bardai and in the Alha Udai cycle described under the head of Bundeli. In 1193 G. Jachand was defeated and slain by the Mussalmans, and Kanauji became a portion of the Muhammadan Empire of India. Throughout its history the city also gave its name to its dependencies and to the surrounding district, and Kanauji therefore means literally the dialect of the old kingdom of Kanauj.

At the present day Kanauji is spoken in its greatest purity in the Doab districts of Etawah and Farrukhabad and north of the Ganges in Shahjahanpur. It is also found in Cawnpore and Hardoi, but in the latter district it is more or less mixed (according to locality) with the Awadhi dialect of Eastern Hindi spoken to its east and in the former it shows signs of the influence not only of Awadhi but of Bundeli. North of Shahjahanpur, in Pilibhit we also find Kanauji but here it is mixed with Brij Bhakhi.

Kanauji is bounded on the west and north west by Brij Bhakhi and on the south by Bundeli. Both of these are, like Kanauji, dialects of Western Hindi. On its east and north east it has the Awadhi dialect of Eastern Hindi.

The area over which Kanauji is spoken is not a large one, and near the borders it is influenced by neighbouring dialects. In the tract in which pure Kanauji is spoken there are few variations. The only important one is that north of the Ganges and in Cawnpore, there is a tendency to add a short *i* to a word ending in a consonant. Thus *deli* (mice) not *del*, giving *bad-i* not *bad* after. I have already said that in Cawnpore and Hardoi the dialect is mixed. This is specially the case in Eastern Hardoi (in the Trisul of Sandil), where it is difficult to say whether the language is Awadhi or Kanauji. The same is the case in Cawnpore and in that district in the tract on the bank of the Jamna opposite the district of Hamirpur the language is so influenced by the Bundeli of the latter district that it has a special name of its own Tirhari or the language of the river bank. There is also a Tirhari spoken on the opposite (southern) bank of the Jamna which has been described under the head of Awadhi.

Number of Speakers

The number of speakers of Kanauji is reported to be as follows —

Name of District

Farrukhabad
Etawah

Number of speakers

712 500
351 000

Carried over

1 063 500

Number given for Etawah is probably too small

Name of District	Brought forward	Number of speakers
Hardoi (except Sandila)	.	1 063 500
Shahjahanpur	.	880 500
Pilibhit	.	825 000
		432 500
		<hr/> 3 201 500
Mixed dialects—		
Cawnpore Kanauji		1 090 000
Cawnpore Tikhri	.	40 000
Hardoi (Sandila)		100 000
		<hr/> 1 280 000
	TOTAL	<hr/> 4 481 500

As a literary language Kanauji has been overshadowed by its more powerful neighbour Braj Bhakha. The district in the Kanauji area which has produced the most famous authors is Hardoi, where the towns of Pibani and Bilgram, especially the latter, were the homes of many distinguished writers. Most of these were Muslims, and wrote in Arabic and Persian, but Hindu and Muhammadan writers in the vernacular were not wanting.

The town of Tikmauri or Ikhwanpur is in the district of Cawnpore. Here, in the middle of the 17th century, flourished four celebrated brothers, Chintamani Tiupathi, Matuam Tiupathi, Bhukhan Tiupathi, and Nilkanth Tiupathi. They were voluminous authors, and the reputation of their learning and poetic powers has survived to the present day.

The only work dealing with Kanauji which I have seen is Mr Kellogg's Hindi grammar. The Serampore Missionaries published a version of the New Testament in Kanauji in the year 1821. The dialect employed differs considerably from that illustrated in the following pages.

As elsewhere stated, Kanauji differs but slightly from Braj Bhakha. It prefers the termination *o* to the *au* of that dialect. *O*, however, also occurs in some forms of Braj Bhakha. Both dialects are fond of adding *u* to the end of nouns which in ordinary Hindostani terminate in a consonant. This is, perhaps, more common in Kanauji, which also north of the Ganges, sometimes puts *i* instead of *u*.

With reference to the accompanying skeleton grammar of Kanauji the following additional facts may be noted—

As in other dialects there is a tendency to drop *h* between two vowels. Thus, 'I will say' is *lakhāũ* for *lakhahāũ*.

Strong masculine tadbhava adjectives (including the genitive case and participles), which in Standard Hindi end in *a*, in Kanauji end in *o*. Thus Hindi *chhota*, Kanauji *chhoto*, small. Strong masculine substantives, however, end in *a*, and this *a* is in some cases (mostly nouns of relationship) not changed to *e* in the oblique singular. Thus, *laaila*, a son, *laaila lo* (not *laile lo*), of a son.

Weak masculine tadbhavas, which in Hindi end in a silent consonant, in Kanauji optionally end in *u*. Thus Hindi *ghas*, Kanauji *ghai* or *ghai u*, a house. This termination *u* is optionally retained in the oblique singular, as *ghai lo* or *ghai u lo*, of a house.

As regards Demonstrative Pronouns, these are, in Standard Hindi, *wah* and *yah*, and in Bundeli *bo* and *jo*. Kanauri fluctuates between the two forms. We have *wahu* as well as *baa*, he, that, and *yahu* as well as *jan*, this.

We sometimes find the past tense of a *neuter* verb used impersonally with the subject in the agent case. Thus *laika ne chalo gao* by the son it was gone away, *ie*, the son went away. This is, of course opposed to the rules of Standard Hindi. Note how verbs of saying, asking, etc. are used in the *feminine* of the past tense, agreeing with *bat* understood. Thus *us ne Iahi*, he said, *us ne puchhi*, he asked.

The past tenses of *dena*, *lena* and *jana* are, as in Bundeli, *dao*, *lao* *gao*. The past tense of the verb substantive is *ahō*, *hato*, or *tho*. In Bundeli it is *ahō*, *hato*, or *to*, and in Braj Bhabha, *ahau*, *hutan*, or *han*.

	Masculine		Feminine	
	Strong	Weak	Strong	Weak
Sing Nom	gāhrē, a hei o	ghai o ghāu a house	mai, a woman	bat, a word
Obl	ghora ghore	ghar, ghau	mai	bat
Plur Nom	ghora, ghore	ghar, ghau	mai	bat
Obl	ghoran	gharan, ghau, ghau	mai	batan

Postpositions—

Agent, *ne*Acc-Dat, *lo, la*Abl-Inst, *se, seti, san, se, se, lai, lai-ko*Gen, *lo (obl lo), fan li*Loc, *ne, mo, mā, mō, pai, lō*To form the plural, *hai* or *haiu* is sometimes added to both nouns and pronouns.The oblique plural is sometimes used in the sense of the singular. Thus, *jada dawan lo*, of great value. We sometimes meet an instrumental singular in *se* or *san*, as in *lāhāḥ* or *lāhāḥan*, by hunger, and a locative in *li*, as *ghar*, in a house.Adjectives as in ordinary Hindi, except that strong masculine forms end in *o* instead of *e*.

PRONOUNS

	I	Thou	He, that	Thou	Who	That	Who?	What?	Anyone
Sing Nom	mai	tū	usān, usān, uhi, usā, uhi, usā	ghān, ghān, ghān, ghān	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Obl	mō	tō	uhi, uhi, uhi	ghān, ghān, ghān	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Acc-Dat	mai	tō	usā, usā	ghān, ghān	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Gen	mō	tō	.	.	.	.	.	.	.
Plur Nom	ham	tum	us, us, us	ghā, ghā	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Obl	ham	tum	us, us, us	ghā, ghā	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Acc-Dat	ham, ham	tum, tum	us, us, us	ghā, ghā	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō
Gen	ham, ham	tum, tum	us, us, us	ghā, ghā	jan, jan, jo	tan, tan, tō	kān, kān, kō	lān, lā	lān, lā, kān, kō

To any of these plurals *hai* or *haiu* may be added. Thus, *ham hai*, we. 'Anything' is *lāhāḥ* or *lāhāḥan*, indeclinable.

In the personal pronouns, the plural is often used in the sense of the singular.

The Reflexive Pronoun is *ap* or *api* genitive *apan*, *apanu*, or *ap'no*.

II—CONJUGATION. A Auxiliary Verbs, and Verbs Substantive—

Present, I am

	Sing	Plur
1	hē	hāt, hāt gē
2	hai, hai go	hē, hē gē
3	hai, hai gē	hāt, hāt gē

Past, I was *thō* or *kato*, *fan thī* or *hātī*. Plur, *thē* or *hātē*, *fan thē* or *hātī*. Or *prō* *rahō*, etc., like *mai* *ō*, below.

B Active Verb—

Infinitive,—*mai an*, *mai anu*, *mai'no*, or *mai'no* (obl *mai'no*), to strikePresent Participle,—*mai at* or *mai'at*, strikingPast Participle,—*mai*, struckConjunctive Participle,—*mai* *hē* or *māi* *hē*, having struck

Present Indicative and Subjunctive I strike or I may strike

Future, I shall strike

	Sing	Plur	Sing	Plur
1	mai'ō, marh	mai'ō	mai'ō, mai'ō, mai'ō, mai'ō	mai'ō, mai'ō
2	mōhē	mai'ō	mai'ō, mai'ō	mai'ō, mai'ō
3	mai'ō	mai'ō	mai'ō, mai'ō	mai'ō, mai'ō

Imperative,—sing *mai* plur *mai'ō*, respectful, *mai'ō*, *mai'ō*. Other tenses are formed on the analogy of *mai'ō*, substituting *ai* for *mai* in masculine terminations.

C Irregular Verbs. These are,—

hān, to become. Past participle, *dhāyō* or *dhāyō*. Other forms regular.*dān*, to give, and *tān*, to take. Past participles, *dāt* and *tāt*, respectively. Other forms regular.*jan*, to go. Past participle, *gayō* or *gōyō*.*hai an*, to do, and *mai an*, to do, are usually regular. Thus, past participles, *lāt* and *marō*.D and E—The pronouns are formed as in *Pray* *Pray* *Pray*. So also, like that derived, *Kanauji* occasionally borrows its definite present from *Rajasthan*.

BUNDĒLĪ OR BUNDELKHANDĪ

As its name implies Bundelkhandī is the language of Bundelkhand 'Bundch' signifies the language spoken by the Bundelas who are the principal inhabitants of that country. According to the

Area in which spoken

Gazetteer of India Bundelkhand is the tract lying between the river Jamna on the north the Chambal on the north and west the Jabalpur and Saugor Divisions of the Central Provinces on the south and Rewa or Baghelkhand and the Mirzapur Hills on the south and east. Politically this area includes the British districts of Banda Hamirpur Jalaun and Jhansi so much of the Gwalior Agency of Central India as consists of the home districts of the State of Gwalior the whole of the Bundelkhand Agency and a small portion on the west side of the Baghelkhand Agency. The area in which Bundch is spoken does not altogether coincide with this definition. In the first place the dialects spoken in the district of Banda are not Bundch. They are biolen forms of the Baghelch dialect of Eastern Hindi and have been described under that language.¹ The River Chambal forms the northern and western boundary of the State of Gwalior. On the north Bundch not only extends to that river but crosses it into the districts of Agra Hamirpur and Etawah being spoken in the southern portions of each. On the west it does not extend to the Chambal the languages spoken in the western portion of Gwalior being Brij Bhilari and various forms of Rajasthanī. On the south it extends far beyond the nominal boundaries of Bundelkhand. It is spoken not only in the districts of Saugor and Damoh and in the eastern portions of Udhpi all of which lie to the south of the Bundelkhand Agency lie on the Vindhyan plateau but is the vernacular of the districts of Narsinghpur and Hoshangabad which lie in the Narmada Valley and still further south on the Satpura plateau of the district of Seoni. On the same plateau it is spoken in a biolen form by the Lodhis of Bilagiri and over the centre of the district of Chhindwara and a large number of its speakers have even found the way into the great Nagpur plain and are heard speaking a mongrel *patois* in the district of Nagpur the proper vernacular of which is Marathi. We may say roughly that it is spoken by nearly seven millions of people and over an area of nineteen thousand square miles.

Bundeli is bounded on the east by the Baghelch dialect of Eastern Hindi on the north and north west by the closely related Kankari and

Language Boundaries

Bij Bhakhari dialects of Western Hindi and in Hamirpur by the Pithari form of Baghelch spoken on the south bank of the Jamna, on the south west by various dialects of Rajasthanī the most important of which is Malvi and on the south by Marathi. It merges gradually without any distinct boundary line through some mixed dialects into Eastern Hindi Kankari Bij Bhakhari and Rajasthanī but there is no merging into Marathi although there are some biolen dialects which are mechanical mixtures of the two languages.

Bundeli is on the whole a very homogeneous form of speech. There is one uniform type current over the greater part of the area in which it is heard. Natives who are very quick to notice

Notes

slight variations of dialect, maintain that there are two or three sub-dialects to which they have given special names, but the differences are only very unimportant local peculiarities. There are, however, towards the north of the Bundelī tract some intermediate forms of speech which deserve notice, and there are also the broken dialects of the south. The varieties of the standard Bundelī which are recognised by natives are called Pāwari, Lodhanti or Rathori, and Khatola. Pāwari is the dialect used in the north east of the State of Gwalior, and in Datia and its neighbourhood, where the Pāwari Rajputs are numerous. Lodhanti or Rathori is the dialect spoken in the Rath Pargana of Hamirpur, and the neighbouring portion of Jalaun, where the Lodhis are in a majority. In the heart of the Hamirpur district, and adjoining the Rath Pargana lie the Bawan Chamasi Pargana of the Chailkharu State, the Sarai State, and the Jigni Jigni, all falling politically under the Bundelkhand Agency. The same dialect is also spoken in them. Khatola is the form of Bundelī spoken in the south east of the Bundelkhand Agency and in the neighbouring part of Bighelkhand, i.e., in the Panna State and its neighbourhood. The same form of speech is also found in the adjoining district of Damoh in the Central Provinces.

The mixed dialects are Banaphari Kundu Nibhatta on the east, shading off into Eastern Hindi, and Bhadani, on the west shading off into Brij Bhakha. Of these Banaphari is the most important. It is spoken in the south east of the Hamirpur district, and in the north centre and east of the Bundelkhand Agency. Here the Banaphari Rajputs are strong, and an epic cycle celebrating their deeds, and composed in their language, is famous all over northern India. The Banaphari sub-dialect varies somewhat from place to place that of Hamirpur being so full of Bagheli idioms that I have been compelled to describe it under that language (*ante*, Vol VI, pp 150 and ff). That of the Bundelkhand Agency though borrowing freely from Bagheli is in the main Bundelī, and is dealt with here.¹ Kundu is spoken on both banks of the river Ken, which separates the district of Banda from Hamirpur. The Kundu or the Banda side of the river is based on Bagheli and has been described under that language (*ante*, Vol VI, pp 162 and ff). That on the Hamirpur side is a mixed language, but its basis is Bundelī, and therefore it is described in the following pages. Along the north side of the Hamirpur district, on the south bank of the Jamma there is a narrow strip of country in which Tuhari, a mixed dialect based on Bagheli, is spoken. It has been described *ante*, Vol VI, pp 132 and ff. This Tuhari goes on into the district of Jalaun, where it gradually merges into the standard Bundelī of the district through a form of Bundelī known as Nibhatta. Bhadani or Tōwarguh is properly speaking the dialect spoken in Bhadawai and Tōwarguh, on the banks of the Chambal where it separates the Gwalior State from Etawah and Igai. On the north side of the river we find it in the country near the Chambal belonging to these two districts and to Mainpuri. In Gwalior it extends right down the whole centre of the home districts of the State, having Brij Bhakha and Rajasthani to its west, and on its east, to the north Pāwari (already described) and further south ordinary standard Bundelī. Standard Bundelī itself, which is recognised by natives as not being Pāwari, Lodhanti, or Khatoli, is spoken in the rest of the districts of Jalaun and Hamirpur and of the Bundelkhand Agency, in Jhansi and Sangli, together with the portions of Gwalior and Bhopal immediately to their east, and in Seoni, Narsingpur, and Hoshangabad.

¹ A full account of Banaphari will be found on pp 481 and ff. *pro*

The broken dialects of the south are not like the mixed ones of the north as they are not intermediate links each between two neighbouring languages. The two languages in each case are there, but as the members of each group are not closely connected, they do not merge into each other. There is, instead, a broken *patois* which is a purely mechanical mixture of the two forms of speech. The speakers who are familiar with both, sometimes use the idioms of one and sometimes of the other, and usually show so strict impartiality that in one sentence they will use the one for expressing a particular idea, and in the next will employ the other for expressing it over again. These broken dialects are Lodhi, Koshti, Kumbhari and Nagpuri 'Hindi' which are Bundeli mainly mixed with Marathi and the Bundeli of central Chhindwara which is mixed with ordinary Hindostani. Lodhi is spoken by the members of the Lodhi tribe who have settled in Balghat (comprise the Lodhanti Bundeli of the north) and Koshti by Koshtis in Chhindwara, Chandri and Bhindara. Kumbhari is spoken by the Kumbhars of Chhindwara and Buldana. Nagpuri 'Hindi' is the so called 'Hindi' of the district of Nagpur.

The following figures show the estimated number of speakers of the various forms of Bundeli. They are based on the census of 1891 —

Number of Speakers

Name of District	Where spoken	Number of speakers
Standard	Jhansi	679 000
	Jalaua	360 129
	Hamirpur	384 000
	South east Gwalior	200 000
	East Bhopal	67 000
	Orehha etc	383 400
	Sangor	582 500
	Datta nagpur	363 000
	Seoni	195 000
	Hoshangabad	300 000
Total Standard		3 519 729
Pawar	North east Gwalior	150 000
	Datta etc	203 500
Total Pawar		353 500
Lodhanti or Rathora	Hamirpur	99 000
	Charkha etc in Hamirpur	99 500
	Jalaua	8 000
Total Lodhanti or Rathora		145 500
Khatola	Panna etc	569 200
	Damoh	392 000
Total for Khatola		961 200
Total for all varieties of Standard Bundeli		4 909 929

Name of Dialect	Where spoken	Number of speakers	
Mixed dialects of the North east—		Brought forward	4 909 924
Ban phari	North-east Bundelkhand	245 400	
	West Bagholki and	90 000	
	(Hamirpur not included in the total)	5 000)	
	Total Ban phari	380 400	
Kuniri	Hamirpur	11 000	
Nibhatta	Jalaun	10 000	
	Total in mixed dialects of the North		306 600
Mixed dialect of the North west—			
Bhadauri or Tōwargari	Gwalior	1 000 000	
	Agra	250 000	
	Mathura	8 000	
	Etawah	55 000	
	Total Bhadaur		1 313 000
Broken dialects of the South—			
Lodhi	Balaghat	18 600	
Chhindwara Bundeli	Chhindwara	145 500	
Kosli Dialects		14 692	
Kumbhar Dialects		1 960	
Nagpuri Hindi	Nagpur	100 900	
	Total broken dialects of the South		289 652
	Total of all forms of Bundeli		6 869 201

Bundeli has a large literature. There is in the first place the well known epic cycle about Ālha and Udal still sung all over northern India and preserved by bards in the Banaphari dialect. These heroes lived in the latter half of the twelfth century A.D. and their exploits have been the subject of verse ever since. The poet Chand Bardai, who according to tradition was their contemporary, devoted a whole canto of his famous epic to Pithuraj's wars with the State of Mahoba, whose champions they were. Formal Bundeli literature, of the kind which the learned of India delight in, dates from at least the time of the Emperor Akbar. Kesab Das, the founder of vernacular rhetoric was a native of the State of Orchha and served as an ambassador from Indrajit Singh, its king, to that monarch. He flourished at the end of the sixteenth century, and his works are to the present day the acknowledged standard of poetical criticism for the whole of Hindostan. From his time Bundelland has produced a long series of writers on poetics. From it have sprung many masters, whose works are admitted authorities on the art of criticism. Perhaps the two best known are Padmakar Bharti of Banda and Pajnas of Panna, both of whom flourished in the early part of the nineteenth century. All these could tell how poetry should be written, but none of them were great original poets themselves. The school of Bundelkhand shone in analysis rather than in composition. The only original writers of importance were Pratinath and Lal Kabi, both of whom attended the court of Chhatarsal of Panna in the first quarter of the eighteenth century. Pranath was a religious reformer who attempted to combine Hinduism with Muhammadanism. He was a

voluminous author, and wrote in a curious language, which, like his doctrine, was a compound of Hindī and Islam. While the grammatical structure of his language is purely vernacular, the vocabulary is mainly supplied from Persian and Arabic. Lal Kabi wrote the *Chhatar Prakash*, an account of the life of his patron Chhattaraj and of his father Champat Rai. It is noteworthy as one of the few original historical works written by an Indian for Indians.

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SMITH V. A. — *Popular Songs of the Hamirpur District in Bundelkhand*. N. W. P. Journal of the Asiatic Society of Bengal Vol. xiv, 1870 Pt. I pp. 389 and ff.

SMITH, V. A. — *Popular Songs of the Hamirpur District in Bundelkhand*, N. W. P. No. II, Vol. xiv, 1876 Pt. I pp. 279 and ff.

Besides the above, Mr Vincent Smith has most kindly placed at my disposal a manuscript collection of Bundelī popular songs and a series of notes on the grammar of the dialect which have been freely utilised in the following pages.

As elsewhere in Hindostān, both the Nagari character and its congener, the Written Character, Karhī character, are used in writing Bundelī.

Bundelī has several words in its vocabulary which are not met with in ordinary dictionaries. Some of these will be found in the specimens and in the standard List of Words and Sentences. In addition I give the following from the Bundelkhand Gazetteer —

Baba *bāi* *baba*, a paternal grandfather

Dai, a grandmother

Dada *bhau*, *bhaiya*, *baṇu* a father

Didi, *aiya* *māi*, a mother

Duda a paternal uncle

Kakhi, an aunt, the wife of a *duda*

Bhaiya *dau* *dada*, *nana*, an elder brother

Blobhi *bhaiya*, an elder brother's wife

Lakhi, *guthi*, a younger brother's wife

Dulhan *lagai*, *maharaya*, *basahi*, *jua* *ua*, *gotani*, a wife

Didi, a sister

Bitiya *buniya* *chhauni* a daughter

Lala, *dadu*, *chhauna* *bua*, a son

Phuwa *buiwa*, a mother's sister

Jja, a sister's husband

Pahun *nat*, a son-in-law

Sai *sai* *o*, a wife's brother

Saho *aut*, *mahtāi*, a father-in-law

Bhaiya, *bhañē*, a sister's son

Gai *ai*, *lotiya*, a *lota*

Gendua, *jhai* *lai* *ora*, a *lota* with a spout

Thariya *thai*, *tathi*, a salver

Batua, a brass vessel for holding water. (Hindī *bat'loha*)

Khoṛa, *khoṛ'wa*, *khoṛiya*, *betya*, a cup (H *latoṛa*)

Kop'ṛi, a large brass plate (H *parat*)

Chambu, a brass cup (H *bela*)

Kaṭ'sa, a brass water pot (H *gagar*)

Tamek'ra, a copper water-pot

Karahya, an iron pan

Gangal, an earthen vessel (H *karadaṛ gag'ṛa*)

Pandabba, a betel box

Sanaṛsi, tongs (H *sāṛ'si*)

Grammar—It is hoped that the following sketch of Bundeli grammar will be found sufficient for understanding the specimens

Pronunciation—When the vowels *e* and *o* are shortened they become *i* and *u*, respectively. Thus from *beti*, a daughter, we have *bitya* and from *ghoro* a horse *ghuṛ'wa* not *betya* and *ghor'wa* as in the more eastern languages. I have no proof of the existence of the short vowels *e* and *o* in Bundeli, but it is probable that the short *e* occurs in words like *latek*, how many? The diphthong *ai* is commonly confused with *e*, and *au* with *o*. Judging from the specimens *e* and *o* seem to be the most common pronunciations. Thus we find *lehō*, for *lashaṇ* I will say, *jehe* and also *jahe* thou wilt go, and *oi*, for *au*, and. In the following grammatical notes, when there are authorities for both pronunciations I shall write *e* and *o* respectively, it being understood that when these letters form parts of terminations they can be also written *ai* and *au* respectively. The value of other vowels is also fluctuating. Thus we find *i* substituted for *a* in *buṛbaṛ*, equal to, and the vowel *a* lengthened in *ṛay*, it, fem, remained. So also the word for the conjunction 'that' is indifferently written *li*, *le* and *le*.

As regards consonants the letter *i* is often substituted for *r*, as in *paio*, he fell, *dauṛi* *le*, having run, and *ghuṛ'wa*, a horse. In the word *hakigat*, truth, a *g* has been substituted for a *k*. The most prominent feature, however, is the constant elision of a medial *h*. Thus, we have *lai* or *laye*, for *lahi*, he said, *ian*, for *ahan*, to remain, *luabi-le lal* for *lahabe le lakh* fit to be called, *pana deo*, for *panna deo*, clothe. When a long *a* precedes the *h*, a following *a* is changed to *u*, as in *chant* for *chahat*, wishing. *Rahi le*, having remained, becomes *re le*. Other forms of the same verb are *raṭi haṭi*, they, fem, remain and *ao to*, he had remained. In this connection note the form *bhant*, for *bahat*, much. The letter *y*, as an initial is unknown, its place being supplied by *j*. So also, *b* is substituted for initial *w*. Thus, *jo*, for *yah*, this, and *bo* for *wah*, that.

Declension—The use of long forms of nouns, usually in a diminutive or non-honourific sense, is very common. Masculine long forms mostly end in *wa*, and feminine ones in *ya*. Thus we have both *ghoro* and also, more commonly, *ghuṛ'wa*, a horse, *beti* and also *bitya*, a daughter. We also often meet redundant forms in *awa*, as in *bilawa*, a cat and *chuwawa* a bird.¹

¹ Theoretically every Indo-Aryan noun can have three forms a short a long, and a redundant. The short form may be either weak or strong. In eastern languages such as Bihari all four forms of one and the same noun are commonly found but so far as information is available in the more western dialects only instances have not been recorded although they probably occur in the mouths of villagers. As an example of the different forms I may quote from Bihari—weak short form *g'or* a horse strong short form *g'or* a horse long form *g'or'si* a horse redundant form *ghorawa* a horse

Masculine *tadbhava* words¹ which in Hindostani end in *a*, in Bundeli usually end in *o*. Thus Hindostani *ghoṛa*, but Bundeli, *ghoṛo*, a horse. The only exceptions which I have noted are some nouns of relationship, such as *dadda*, a father, *moṛa*, a son, *lakka*, an uncle, and long forms like *ghuṛ'wa*.

The feminine often has *ni* where standard Hindostani has *in*, as in *tel'ni*, an oilman's wife, but Hindostani *telin*. So *huṛ'lini*, a harlot.

The declension of nouns closely follows that of Hindostani. Masculine *tadbhavas* in *o* form their oblique form singular, and usually their nominative plural, in *e*. The oblique plural ends in *an*. We thus get the following forms of *ghoṛo*, a horse.

Singular	Plural
Direct, <i>ghoṛo</i>	<i>ghōṛe</i>
Oblique, <i>ghoṛe</i>	<i>ghoṛan</i>

Other masculine nouns remain unchanged in the singular, and in the nominative plural but form the oblique plural by adding *an*. This is the general rule, but some nouns in *a* form the nominative plural in *ā*, or even in *an*. Thus, *hinna*, a deer, nom. plu., *hinnaṁ*, *lutta*, a dog, nom. and obl. plu., *luttan*. Feminine long forms in *ya* form the nominative plural in *yaṁ*, and the oblique plural in *yan*. Other feminine nouns form the nominative plural in *ē*, or *ai*, if they end in *i*, in *ī*, and the oblique plural in *an* or *in*. All feminine nouns remain unchanged in the singular. Examples of these forms taken from the specimens are —

Singular		Plural	
Direct	Oblique	Direct	Oblique
<i>Loro</i> , younger	<i>lore</i>	<i>lor e</i>	<i>lor an</i>
<i>Dadda</i> , a father	<i>dadda</i>	<i>dadda</i>	<i>daddan</i>
<i>Kuḷam</i> , a bad action	<i>kuḷam</i>	<i>kuḷam</i>	<i>kuḷaman</i>
<i>Chalar</i> , a servant	<i>chalar</i>	<i>chalar</i>	<i>chal'an</i>
<i>Sār</i> , a bull	<i>sār</i>	<i>sāran</i>	<i>sā'an</i>
<i>Rahaiya</i> , a dweller	<i>rahaiya</i>	<i>rahaiya</i>	<i>rahaiyan</i>
<i>Nugaiya</i> , a finger	<i>nugaiya</i>	<i>nugaiā</i>	<i>nugai an</i>
<i>Huṛ'lini</i> , a harlot	<i>huṛ'lini</i>	<i>huṛ'lini</i>	<i>huṛ'linin</i>
<i>Gat'li</i> , a thump	<i>gat'li</i>	<i>gat'li</i>	<i>gat'lin</i>

Sometimes we meet ordinary Hindostani forms, as *batē*, words, *hetō le sang*, with friends, *paō mē*, on feet. Note also the forms *ghai e* in a house, *bhukhan-le mare*, through hunger.

Cases are made as usual by postpositions. The following are the principal. The sign of the agent case is *ne* or *nē*. That of the accusative and dative is *lō* or *lāḥ*, of the oblique *se* *sē* or *so*, and of the locative *mai* or *mē*. *Lai* or *lane* is 'for'. The usual suffix of the genitive is *lo*, obl. masc., *le*, fem. dir. and obl., *li*. The termination *lāḥ* is also apparently sometimes used to form an oblique genitive, as in *ta lāḥ picche*, after that. Unless the words are mistake of the writer, as they probably are, we have

¹ A *tadbhava* word is one which has come down from the ancient Sanskrit by a regular process of development through Prakrit into the modern Indo-Aryan languages. A *tasama* is one which has been borrowed in later times direct from Sanskrit to make up some real or fancied deficiency in the vocabulary.

an one case, *nach le bol suno*, I heard the sound of dancing an oblique genitive used instead of a direct one. Either *ke* or *suno* must be wrong.

Tadbhava adjectives in *o* change in the same way as the suffixes of the genitive. The oblique masculine ends in *e*, and their feminine, direct and oblique in *i*. Thus *sab'o*, all obl masc *sab'e*, fem *sab'i*.

The following are the forms of the two first personal pronouns —

Singular

Nom	<i>me, mē, maĩ</i> , I	<i>tĩ taĩ</i> , thou
Agent	<i>maĩ ne</i>	<i>taĩ ne</i>
Gen	<i>mo lo, meio, moio mono</i>	<i>to lo teio, toio tono</i>
Obl	<i>moy, moe, mo</i>	<i>toy toe, to</i>

Plural

Nom	<i>ham</i>	<i>tum</i>
Gen	<i>ham lo, hamao, hamao</i>	<i>tum lo, tumao, tumao</i>
Obl	<i>ham</i>	<i>tum</i>

'He' or 'thrt' is *bo* or *ũ*, 'she' is *ba*. The obl sing of both is *ba u* *ũ* or *ta*. 'To him' is *bay* or *bae*. The nom plur is *be* and the obl plur is *bin* or *un*. These are all the forms which are vouched for by the specimens. Others probably occur.

'This' and 'who' are both *jo* (fem *ja*), obl sing *ja* nom plur *je*. No forms of the oblique plural occur in the specimens. 'This' is also *e*, with an oblique plural *in*.

'Your Honour' is *ap*, with a dative *apan lĩhõ*. 'Own' is *ap'no*. All these genitives undergo the usual modifications. Thus, the feminine of *meio* is *mei*, and of *ap'no*, *ap'ni*.

Ka, obl *laye*, is 'what?' *Kou*, obl *lan*, anyone, *lachhũ*, anything, *kateh*, *litateh* or *lai*, how many?

CONJUGATION

A.—Auxiliary Verbs and Verbs Substantive

Present, I am

SING

PLUR

Past, I was

SING

PLUR

		Masc	Fem	Masc	Fem
1	<i>hõ aũ, or aĩo</i>	<i>hẽ, aỹ</i>	<i>hato, or to</i>	<i>hate, te</i>	<i>hate, te</i>
2	<i>he ay</i>	<i>ho, ao</i>	<i>hate, to</i>	<i>hate, te</i>	<i>hate, te</i>
3	<i>he, ay</i>	<i>hẽ, aỹ</i>	<i>hate, to</i>	<i>hate, te</i>	<i>hate, te</i>

Other forms are *hũhõ*, or *hũhõ go* I will be, *hue*, it may be, *bhao*, fem *bhaye*, masc plur *bhaye*, he became, *naĩyã*, I am not, *naĩya*, he is not, and so on, *bhaĩ na chahĩye*, ought not to become.

B Active Verbs—*Maian*, to stifle. Infinitive and Verbal Noun *maian* and *na'bo*, obl *mar'be*, also *maĩẽ*. Present Participle *maiat*. Past Participle *maio*.

Present Subjunctive, I may strike

SING

PLUR

1	<i>maĩ u</i>	<i>maĩẽ</i>
2	<i>maĩ e</i>	<i>maĩ o</i>
3	<i>maĩ e</i>	<i>maĩ e</i>

Future I shall strike

SING

PLUR

<i>maĩ hõ</i>	<i>maĩ hẽ</i>
<i>maĩ he</i>	<i>maĩ ho</i>
<i>maĩ he</i>	<i>maĩ he</i>

In the future the vowel *a* is often substituted throughout for *i*, thus, *marāhō*. Another form of the future is made by adding *go* to the present subjunctive. The *go* is liable to change for gender and number. Thus—

SINGULAR		PLURAL	
Masc	Fem	Masc	Fem
First Person, <i>marā-go</i>	<i>marā-gi</i>	<i>marē-ge</i>	<i>marē-gī</i>

and so on for the other persons

Present Definite, *marat hō* or *marat āto*, I am striking. The auxiliary verb is commonly omitted, so that the present participle alone serves for all persons and both numbers.

Imperfect, *marat hatō*, or *marat to*, etc., I was striking. The auxiliary changes according to the gender and number of the subject.

Imperative—This is the same as the Present Subjunctive, except that the second person singular is *mar*.

Tenses formed from the Past Participle—In the case of transitive verbs, these tenses are construed passively, exactly as in Hindostani, the subject being put in the case of the agent with *ne*. Thus, *maĩ-ne maro*, I struck, *maĩ ne maro-to*, I had struck.

Irregularities—Verbs whose roots end in *a* generally form the present participle in *at*. Thus, *gat*, going. Some, however, insert a *u*. Thus, *chant*, wishing, *ant*, coming. So also *raut*, remaining. *Den*, to give, and *len*, to take, make *det* and *let*.

The verb *karan*, to do, makes its past participle regularly. Thus, *karō*. The past participle of *den*, to give, is *dao*, of *len*, to take, *lao*, and of *jan*, to go, *gao*. In forming the feminine and the plural these generally insert *y*. Thus *dayi*, *daye*. Note that in the past tense, the verb *kan*, to say, is always put in the feminine to agree with *bat* understood. Thus *layi*, or *lati*, he said. Note in this connexion the phrase *rayi ka*, literally, what remained?, which is used as a kind of expletive meaning 'thereupon'.

An example of a desiderative form is *bharō chant to*, he was wishing to fill. An example of an inceptive compound is *rañ lago*, he began to remain.

The conjunctive participle ends in *le* or *lē*. Thus, *mar le*, or *mar lē* having struck.

The case of the agent is used with some laxity in the specimens. Thus, we have it used with intransitive verbs in *ba ne bantō*, he sat, *ba ne lago*, he began. In *ba ne chant to*, he was wishing, we even have it used before a tense formed from the present participle.

LITERARY HINDŪSTĀNĪ.

The first specimen is a version of the Parable of the Prodigal Son in pure *Thēṭh Hindōstānī* by the late *Mahāmahōpādhyāya Paṇḍit Sudhākara Dwivedī, F.A.U.* It is capable of being written in, and is perfectly legible in, both the *Dēva-nāgarī* and the Persian characters. In order to show this, it is printed in both characters.

Although in *Thēṭh Hindī* it will be observed that it contains one or two foreign words, such as the Persian *baḥāra*, a share, and the Sanskrit *pāpa*, sin. Such words are included because, although foreign, they are in daily use in everybody's mouths. They have attained to full right of citizenship.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

HINDŪSTĀNĪ (*Thēṭh* VARIETY).

(*Mahāmahōpādhyāya Paṇḍit Sudhākara Dwivedī, F.A.U., 1898.*)

DĒVA-NĀGARĪ CHARACTER.

किसी मानुस के दो बेटे थे । उन में से लहुरे बेटे ने बाप से कहा हे बाप आप के धन में जो मेरा बखरा हो उसको मुझे दे दीजिये । तब उसने अपना धन उनमें बाँट दिया । बहुत दिन नहीं बीते, कि लहुरा बेटा सब कुछ बटोर दूर देस चला गया और वहाँ लुचपन में दिन बितावते अपना धन उड़ा दिया । जब वह सब कुछ उड़ा चुका तब उस देस में अकाल पड़ा और वह कंगाल हो गया । तब वह उस देस के किसी भले मानुस की यहाँ जाकर रहने लगा जिसने उसको अपने खेत में सूअर चराने को भेजा । और वह चाहता था, कि मैं अपना पेट उन छीमियों से भरूँ जिन्हें सूअर खाते हैं पर कोई उसको कुछ नहीं देता था । तब उसको चेत हुआ और कहने लगा, कि मेरे बाप की यहाँ इतनी अलखलख रोटी होती है कि कितने मजूर पेट भर खाते हैं और बचाय भी रखते हैं और मैं भूखा मरता हूँ । मैं उठता हूँ और बाप के पास जाकर यही कहूँगा कि हे बाप मैंने भगवान की विमुख और आप के सामने पाप किया । मैं फिर आप का बेटा कहे जाने योग नहीं । मुझको अपने मजूरों में से एक को नाई रखिये । तब वह उठ

कर अपने बाप के पास चला । पर वह दूर ही था, कि उसके बाप ने उसको देख कर दया की, और दौड़ कर उसके गले में लिपट गया और उसको चूमने लगा । बेटे ने कहा हे बाप मैं ने भगवान के विमुख और आप के सामने पाप किया और आप का बेटा कहे जाने योग नहीं । पर बाप ने अपने चाकरोँ में से एक से कहा, कि सब से अच्छा कपड़ा इसको पहिनावी और हाथ में अँगूठी और पावों में जूते । और चलो हम लोग खायँ और बेलसेँ । क्योंकि यह बेटा मरा ऐसा था फिर से जीया है हेराय गया था फिर मिला है । तब वे सुख से बेलसने लगे ॥

उसका जेठरा बेटा खेत में था । जब वह आते हुए घर के निअर पहुँचा तब नाँचने बजाने का सुर सुना । उसने अपने चाकरोँ में से एक को बुला कर पूँछा, कि यह क्या है । उसने उस से कहा, कि आप का भाई आया है और आप के बाप ने जेवनार किया है क्योंकि उसको हरा भरा पाया है । इस पर उसने रिस किया और घर के भीतर जाना न चाहा । पर उसका बाप बाहर आकर उसको मनावने लगा । उसने बाप को जवाब दिया कि देखिये मैं इतने बरसों से आप की टहल करता हूँ और आप के अदेस का टालना न किया और आपने मुझको कभी एक मेमना भी न दिया कि मैं अपने मेलियोँ के संग बिहरता । पर आप का यह बेटा जो पतुरियोँ के संग आप के धन को खा गया है जैसे ही आया तैसे ही आप ने उसकी लिये बढ़ियाँ जेवनार किया है । बापने उससे कहा हे बेटा तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । पर हुलसना और हरखना पद है क्योंकि यह तेरा भाई मरा ऐसा था फिर जीया है हेराय गया था फिर मिला है ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Theth* VARIETY)*(Mahāmahāpādhyāya Pandit Sudhākara Dwivedi, F A U, 1898)*

PERSIAN CHARACTER

کسی مانس ے دو شے یے ۔ اُن میں سے لہرے شے ے باب سے
 کہا ھے باب آف ے دھن میں جو مندر بحرہ ہو اُسکو مَکھے دے دسجے
 ب اسے اپنا دھن اُن میں بانٹ دیا * بہت دن بہن بننے کہ لہڑا
 بنٹا سب کچھ بٹور دُور دس حلا گیا اور وہاں لُکھن میں دس بناوے
 اپنا دھن اُڑا دیا حب وہ سب کُچھ اُڑا حُبا ب اُس دس میں ابل
 بڑا اور وہ کنگال ہوگیا * ب وہ اُس دس ے کسی بھلے مانس ے
 بہاں حا کر رہے لگا حسے اُسکو اے کہت میں سُو اُرجراے کو بھنچا *
 اور وہ چاہتا تھا کہ میں اپنا بٹ اُن چھمنوں سے بھروں چھمن
 سُو اُرجراے ہن پرکوی اُسکو کُچھ بہن دیا تھا * ب اُسکو
 حب ہوا اور کہے لگا کہ مدرے باب ے بہاں اسی اَللہمہ روٹی
 ہوئی ہُن کہ کئے مَحورے پٹ بھر کھائے ہن اور بھای بھی
 رکھے ہن اور میں بھوکھا مرنا ہوں * میں اُٹھتا ہوں اور باب ے
 پاس حا کر یہی کہوگا کہ ھے باب میں ے بھگواں ے نمکھہ آور آف

ے سامنے باپ کنا * من بھر آب کا بنٹا ہے حائے ہوگ نہیں *
 مٹھہ کو اپنے معجزوں میں سے ایک کی ناس رکھتے * تب وہ اُٹھ
 کر اے باپ کے پاس چلا * پر وہ دُور ہی دھا کہ اُسکے باب کے اُسکو
 دیکھ کر دانا کی اور دوڑ کر اُسکے گلے میں لٹ گنا اور اُسکو حومے
 لگا * اُسے کہا ہے باب میں سے بنگواں کے بکھہ اور آب کے سامنے
 باپ کیا اور آپ کا بنٹا ہے حائے ہوگ نہیں * پر باب کے اے
 چاکروں میں سے ایک سے کہا کہ سب سے اچھا کنڑا اُسکو بہار اور
 شامہ میں انگوٹھی اور پاروں میں حوے * اور حلو ہم لوگ کھاس
 اور بلسن * کنوئہ بہہ بنٹا مرا آسا دھا پھر سے حنا ہے * ہرزی کنا
 دھا پھر ملا ہے * تب وہ سیکھ سے بلسے لگے *

اُسکا حٹھرا بنٹا کھنک میں دھا * حب وہ آئے ہوئے کیر کے بندر
 بہوہا تب ناچنے بچائے کا سُر سنا * اُسے اے حاکروں میں سے ایک
 کو بلا کر بوجھا کہ نہ کنا ہے * اُسے اُس سے کہا کہ آب کا بھائی آنا
 ہے اور آپ کے باب کے حوہار کنا ہے کنوئہ اُسکو ہرا بہرا بانا ہے *
 اسپر اُسے رس کنا اور گھر کے بھندر حانا نہ چاھا پر اُسکا باپ باہر
 آکر اُسکو منارے لگا * اُسے باب کو حواب دھا کہ دیکھتے میں اپنے
 برسوں سے آپ کی ٹہل کرنا ہوں اور آب کے آدس کا ٹالنا نہ کنا اور
 اے مٹھکو کھیں ایک مٹھا بھی نہ دھا کہ میں اے مٹھوں کے سنگ

بہرہا * ہر آب کا بہہ نٹا حو پدیوں ے سنگ آپ ے دھن کو کہا
 گنا ے حنہ ہی آنا دسے ہی آب ے اُسکے لیے بڑھنا حو بار کنا
 ے باب ے اُس سے کہا ے نٹا نوں سدا مدرے سنگ ے اور حو
 کچھ میدرا ے سو سب مدر ے * ہر ہلسا اور ہر کھنا بد ے کیونکہ
 بہہ مدر نہا ے مرزا اسیا نہا پھر جتا ے ہرا کنا نہا پھر ملا ے *

[No 1]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTĀNĪ (Theṭh VARIETY)

(Mahamahāpādhyaya Paṇḍit Sudhākara Dīvanḍi, F A U, 1898)

TRANSLITERATION AND TRANSLATION

Kisi manus kē do betē the Un m̃c sē lahurc betē ne
A certain man of two sons were Them in from the younger son by
 bap se kaha 'he bap ʔplē dhān mē jo mura
the father to it was said 'O father, your-Honour of property in what my
 bhāṭia ho us kō mujhe de diya' Tāb us ne ʔpna dhan
share may be that to me give away' Then him by his own property
 un mē bāt diya Bāhut dīn nahī bite, lī lahurc bāṭia
them among was divided Many days not passed that the younger son
 sab kuchh bator dur des chāla giya aur wāhī kuch'pan mē
all things collecting distant country went away and there debauchery in
 dīn bitawte ʔpna dhan urī diya Jab wāh sab kuchh
days passing his own fortune was wasted away When he all things
 ura chuka tab us des mē ʔhal pira, aur wāh khangal
wasted completely then that country in famine fell, and he indigent
 ho gaya Tab wāh us des kē kisi bhale manus lē jahā
became Then he that country of a certain well to do man of near
 jā krī lah'ne lgrī, jis nē us kō ʔpne khet mē sur
gone leaving to live began whom by him for his own fields in sown
 charānē kō bheja Aur wāh chah'ta tha kī 'māī ʔpna pet un
to feed it was sent And I wishing was that 'I my own belly those
 chhūmīyō se bhārū jinhē suai khate hī, par koi us kō kuchh
husks with I may fill which swine eating are' but anyone him-to anything
 nahī deta tha Tab us kō chet hua ʔwī lah'ne laga kī
not giving was Then him to senses became, and to say he began that
 'mere bap kē jahā it'na alelah 10ṭī hofī hāī, kī
my father of near so many thoughtlessly loaves prepared are, that
 kit'ne majure pet bhār khate hāī aur bac'hay bhī rakht'c hāī
low many labourers belly full eating are and putting by also keeping are
 aur māī bhukha marta hū Māī uth'ta hū aur bap kē pas
and I hungry dying am I arising am and the father of near

ja lar yahī kahūga kī, "he bap, māñ ne Bhag'wan le
gone having this very will say that, 'O father, me by God of
 būmukh rū ap ke sam'ne pap kīya Māñ phir
against and you Honour of in presence sin was done I again
 ap ka bēta l rē jāne jog nāhī Mujh ko ap'ne
you Honour of son to be called worthy not Me your own
 mājūrō mē se ek kī nāñ lakhīye ' Tab vah uth kī ap'ne
labourers among from one of like leap Then he risen having his own
 bap ke pas chālā, par vah dur hī thā lī us ke bap ne
father of near went, but he far off even was that his father by
 us lō dēh kī dīyī lī aū dāu lāī us lē gūl mē
him to seen having pity was done and run having his neck in
 hīrī grī aur us kō chum'ne lagī Bēte ne l rī 'he bap
threw himself, and him to kiss began The son by it was said 'O father,
 māñ ne Bhag'wan lē būmukh aū ap'le sam'ne pīp kīya,
me by God of against and your Honour of in presence sin was done,
 rū ap lē bēta l rē jāne jog nāhī Par bap ne ap'ne
and you Honour of son to be called worthy not But the father by his-own
 chālāñ mē se ek se l rī lī 'ab se rochhā l rī is kō
servants in from one to it was said that 'all than good clothes this one to
 pāñ pāñ aū bath mē īgūthī aū pāñ mē pūte Aū chālō hām log
put on and hand on a ring an feet on shoes And come, we people
 l hāī rū bēh'ē, kīō lī rī bēta mārā rī thā, phī se
may eat and may rejoice because this son dead like was, again
 jīyī hī, herī gā thā phī mārā hī Trīb vē sul h se
alive is lost gone was again found is' Then they pleasure with
 bēta ne lagī
to make merry began
 Us kī jethī bēta l hēt mē thī Tab vah ite hū ghā lē mār
His elder son field in was When he coming house of near
 p. hūchī rī rī rēh'ne bājīnē kī sū suna Us ne ap'ne
arrived then dancing music of sound was heard Him by his own
 chālō mē se ek lō bāl rī pūchī lī lī 'rī jīyī hī
servants in from one called having it was asked that, 'this what is ?
 Us-ne us se kārī lī, ap lē bhāī jīyī hī rū
Him by him to it was said that, 'your Honour of brother come is, and
 ap ke bap ne jē'nār kīyī hī lō kī us lō hārā bhāī
you Honour of father by feast made is, because him to flourishing
 pāyā-hāī ' Is par us ne rī kīya aur ghā kō bhūtīr
it-has been found' Hereupon him by anger was made and house of inside

jana na chraha Pai us ha bap bahar a har us ho manav'ne
to-go not wished But him of father outside come having him to appease
 lga Us ne bap ko jabab diya hi, 'dekhiye, maĩ it'ne
began Him by the father to answer was given that, 'see I so many
 bar'so se ap hi tabal kar'ta hũ, aur ap le ades ki
years since you Honour of service doing am and your Honour of order of
 tal'na na hiyi aur ip ne mujh ko karbhī ch
transgression not was done and your Honour by me to even even one
 mem'na na diya hi maĩ ap'ne meh'le le sang
id not was given that I my own friends of with
 bahar'ta Pai ip la rahi beta jo purturiō ke
might have made merry But your Honour of this son who has lots of
 sang ip ke dhan ko kha gaya hai jurai hi aise hi
in company your Honour of fortune eaten up has, as even he came so even
 ap ne us ke lye barhivā jeh'nar hiya hai Bap ne
your Honour by him of for good feast has been made' The father by
 us se kahi he beta, tũ rda mere sang hu, aur jo kuchh
him to it was said 'O son thou always me with art and whatever
 meri hai, so sab teri hai Par hul's'na aur hai kh'na prd
mine is that all thine is But to be pleased and to be glad proper
 hai kyō-hi yah tera bhai mara aur iha phir jai hai, herai
is because this thy brot er dead like was, again alive is, lost
 gaya tha, phir mila hai'
had been again found is

I next give an extract from the *Kelans Tēh Hindī mē* the celebrated story of the loves of Prince Udaī Bhan and the Princess Ketālī by Insha Allāh Khān who flourished at Lucknow in the early part of the nineteenth century. The passage given is the Preface. In this the author explains that his intention is to write a composition in the idiom used by the better class of people meaning by this the Urdu of Lucknow but with a vocabulary which rigorously excludes all words of foreign origin and which is drawn entirely from Hindustani, i.e. the speech of Hindus. As a *tour de force* his success has been complete. The work is a treasury of words in everyday use amongst the people of Hindostan many of which will not be found in any dictionary. On the other hand as a model of style it can only rank as a curiosity. The style is that of the Persianised Urdu current in Lucknow not that of a true Indian language. The verb is commonly in the middle of the sentence for instance *agar tā lā* in the very first clause. Again the metres used for the poetry are Persian not Hindi. As explained elsewhere Hindu scholars class a language as Urdu or Hindi not according to its vocabulary but according to the idiom—especially the order of the words—employed. Hence although from beginning to end Insha Allāh's tale does not contain a single Persian word they universally deny that it is written in Hindi. To them it is written in Urdu and in nothing else.

I give the extract in two characters in the Persian in which it was originally published and also in the Devanagari. Anyone capable of studying it will be able to read it in one or other of these characters and I therefore give no transliteration. I append a translation based on that of Mr. Clint but more literal.

The whole work was published (with a good many misprints) in Vols. XXI and XXIV of the Journal of the Asiatic Society of Bengal. The first section was translated by Mr. L. Clint and the second by Mr. S. Slater. It has been more than once reprinted in Bazar presses in India. A satisfactory text has not yet been issued. I have in the main followed that of Mr. Clint with a few alterations based on other information.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Theth* VARIETY)

(*Insha Allāh Khān, circa 1800*)

سر جھکا کر ناک رکڑتا ہوں اوس اپنے بنائے والے کے سامنے حسد

ہم سب کو بنانا اور ناک کی ناک میں وہ سب کر دکھانا حسد نہند

کسی کے نہ پانا :

آنساں حاییاں حو سانسیں ہیں

اوسکے بس دھیاں بہہ سب پہانسیں ہیں ۔

بہہ کل کا پُندا - حو اے اوس کھلاڑی کی سُدھہ رکھے نو
کھٹائی من کنوں پڑے - اور کڑوا کسلا کنوں ہو ۔ اوس پھل کی
سٹھائی حکمہ - حو بڑوں سے بڑائی اکلوں ے حکمی ہے ؛

دیکھنے کو آنکھہ دس - اور سَتے نو بہہ کل دئے ۔ ناک بھی
اوبھی سب من کر دی - موریوں کو حی داں دئے ۔ مٹی ے پاس
کو ادنی سک کہان حو اے گمہار ے کرب ککھہ بنا سکے سج ہے
حو بنا ہوا ہو سو اے بناے والے کو کنا سرلھے اور کیا ہے ۔
نوں حسکا حی حاھے بڑا بکے سر سے لگا پارن نک حنے روکٹے ہیں -
حو سب ے سب بول اوٹھن اور سراغا کرس اور اپنے برسوں اسی
دھناں من رہن حنی ساری بدوں من رب اور پھول پھلیاں
کھپ من دس - نو بھی گکھہ ہو سکے *

اس سر کھکے ے سانچے دس رات چندا ہوں اوس داہا ے
پُہجے ہوئے پیارے کو - جسکے لئے نوں کہا ہے ”حو نو بہوا - میں
ککھہ نہ بناا“ ۔ اور اوسکا حیدرا نمائی - جسکا بیاد اوسی ے گروہا *
اوسی کی سُر صکھے لکی رہی ہے - من پُہولا - اپنے آپ من
بہن سمانا - اور حنے اوکے لڑے بالے دس اوہن ے بہاں پر چار ہے *

اور کوی ہو - کچھ مدرے حی کو بہن بھانا * مچھ اس گھراے
 ے چھٹ کسی لے بھاگ اوجھ حرر ٹھگ سے کنا پڑی * حدیے مرے
 اور بہن سبھو کا آسرا اور اونکے گھراے کا رکھنا ہوں بدسوں گھڑی *

دول ڈال ایک انوکھی بات کا

انکس بندھے بندھے بہہ باب اپنے دھناں میں جڑھ آئی - کوئی
 کہانی اسی کہئے حسدیں ہندوی چھٹ اور کسی بولی کی بُٹ نہ
 ملے * اب حائے میرا حی بھول کی کلی ے روت سے کھلے * باہر
 کی بول اور گنوا ری کچھ اوسکے بیج بہو * اپنے سنے والوں میں سے ایک
 کوئی بڑے پڑھے لکھے پُراے دھراے ڈاگ - بڑے بھاگ - بہہ کھٹراگ لائے -
 سر ہلا کر - موہہ بنا کر - ناک بھوں چڑھا کر - آنکھیں پھرا کر لگے
 کہے - بہہ باب ہوسی دکھائی نہیں دینی * ہندوی ہں بھی نہ بکے
 اور بھاگھا ہں بھی نہ ٹھوس حائے - خیسے بھلے لوگ آچھوں سے اچھے
 آپس میں بولتے حالتے ہیں حیوں کا بیوں وہی ڈول رہے - اور چھانہ
 کسی ے نہ پڑے * بہہ بہن ہوے کا *

میں ے اونکی ٹھنڈی سانس کی پھاس کا ٹھوکا کھا کر چھٹلا کر
 کہا - میں کچھ آسا ابوکھا بولا نہیں * حور رائی کو پرست کر دکھاؤں
 اور چھوٹ سچ بول ے اُونگلیاں بچاؤں اور ے سُرے ے ٹھکانیکی

اُولھمی سلھمی بایں سھاوں * حو مَکھسے بھوسکا نو بھلا بھہ باب
 موہہ سے کدوں نکالنا * حس ڈھب سے ہونا اس نکھڑے کو ٹالنا *

اس کہانی کا کہنے والا یہاں آب کو حنا ہے - اور حُسا
 گُکھہ لوگ اسے پُکارے ہن کہہ سَنا ہے * دھنا ہانہہ موہہ پر پھنر
 کر آب کو حنا ہوں * حو میرے دانا ے چاھا نو وہ ناؤ بھاؤ اور آؤ
 حاؤ اور گون بماند اور لٹ چٹ نکھاوں * حو دیکھے ہی آپ ے
 دھناں کا گھوڑا - حو بھلی سے بھی نہ چنل - اُچھلاٹ میں
 ہرنوں ے روپ میں - اپے چوکڑی پھول حائے *

گھوڑے پر اے چڑے آنا ہوں میں
 کرب حو ہیں سو سب دکھانا ہوں من
 اس چاھنے والے ے حو چاھا نو انہی
 کہتا حو گُکھہ ہوں کر دکھانا ہوں من

اب آپ کا رکھ ے سَمکھہ ہوئے ٹک ادھر دیکھئے - کس
 ڈھب سے بڑھہ چلنا ہوں اور اے ان پھول کی پنکھڑی حُسے ہوٹھوں
 سے کس روپ ے پھول ارگلتا ہوں *

[No 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNĪ (*Thēh* VARIETY)(*Inshā Allāh Khān, circa 1800*)

सिर झुका-कर नाक रगड़ता-हूँ उस अपने बनाने-वाले-की सामने जिस-ने हम-सब-को बनाया और बात-की बात-में वह सब कर दिखाया जिस-का भेद किसी-ने न पाया ॥

आतियाँ जातियाँ जो साँसें हैं ।

उस-के बिन ध्यान यह सब फाँसें हैं ॥

यह कल-का पुतला जो अपने उस खिलाड़ी-की सुध रखे तो खटाई-में क्यों पड़े और कहुआ कैसेला क्यों हो । उस फल-की मिठाई चख जो बड़ों-से बड़ाई अगिलों-ने चखी-है ॥

देखने-को आँख दीं और सुनने-को यह कान दिये । नाक भी जँची सब-में कर दी । मूरतों-की जी दान दिये । मिट्टी-के वासन-को इतनी सकत कहाँ जो अपने कुम्हार-की करतब कुछ बता सके । सच है जो बनाया हुआ हो सो अपने बनानेवाले-को क्या सराहे और क्या कहे । यूँ जिस-का जी चाहे पड़ा वके । सिर-से लगा पाँव-तक जितने हूँगटे-हैं—जो सब-की सब बोल उठें और मराहा करें और इतने वरसों इसी ध्यान-में रहें जितनी सारी नदियों-में रेत और फूल फलियाँ खेत-में हैं—तो भी कुछ न हो सके ॥

इस सिर झुकाने के साथे दिन रात चपता-हूँ उस दाता-की पहुँचे-हुए प्यारे-को—जिस-की लिये यूँ कहा-है—जो तू न होता मैं कुछ न बनाता । और उस-का चचेरा भाई—जिस-का ब्याह उसी-की घर हुआ—उसी-की मुरत मुझे लगी रही-है । मैं फूला । अपने आप-में नहीं समाता । और जितने उन-के लड़के-वाले हैं उन्हीं-के यहाँ परचाव है । और कोई हो—कुछ मेरे जी-को नहीं भाता । मुझे इस घराने-के छुट किसी ले-भाग-उचक-चोर-ठग-से क्या पड़ी । जीते मरते उन्हीं सभों-का आसरा और उन-के घराने-का रखता-हूँ तीसों घड़ी ॥

डोल डाल एक अनोखी बात का ।

एक दिन बैठे बैठे यह बात अपने ध्यान-में चढ़-आई—कोई कहानी ऐसी कहिये जिस-में हिन्दुई कुट और किसी बोली-की पुट न मिले । तब जा-के मेरा जी फूल-की कली के रूप-से खिले । बाहिर-की बोल और गंवारी कुछ उस-की बीच न हो । अपने सुनने-वालों-में-से एक कोई बड़े पढ़े लिखे-पुराने धुराने डाग—बड़े घाग—यह खटराग लाए—सिर हिला-कर—मुँह बना-कर—नाक भी चढ़ा-कर—आँखें पधरा-कर—लगे कहने—यह बात होती दिखाई नहीं देती । हिन्दुई-पन भी न निकले और भाखा-पन भी न ठुस जाय—जैसे भले लोग अच्छों-से अच्छे आपस-में बोलते-चालते-हैं—ज्यों-का त्यों वही डोल रहे और छाँह किसी-की न पड़े । यह नहीं होने-का ।

मैं-ने उन-की ठंडी साँस-की फाँस-का ठोका खा-कर भुँजला-कर कहा—मैं कुछ ऐसा अनोखा बोला नहीं । जो राए-को परबत कर दिखाओं और भूठ सच बोल-के उँगलियाँ नचाओं और वे-सुरी वे-ठिकाने-की उलभी सुलभी बातें सजाओं । जो मुझ-से न हो सकता तो भला यह बात मुँह-से क्यों निकालता । जिस ढब-से होता इस वखड़े-को टालता ।

इस कहानी-का कहने-वाला यहाँ आप-को जताता-है—और जैसा कुछ लोग उसे पुकारते-हैं कह सुनाता-है । दहिना हाथ मुँह-पर फेर-कर आप-को जताता-हैं । जो मेरे दाता-ने चाहा तो वह ताव-भाव और आव-जाव और कुद-फाँद और लिपट-चिपट देखाओं । जो देखते-ही आप-के ध्यान-का घोड़ा—जो बिजुली से भी बहुत चंचल—उकलाहट-में हिरनों-की रूप-में—अपने चौकड़ी भूल जाए ।

घोड़े-पर अपने चढ़-के आता-हैं मैं ।

करतब जो हैं सो सब देखाता-हैं मैं ।

उस चाहने-वाले-ने जो चाहा तो अभी ।

कहता जो कुछ हँ कर देखाता-हैं मैं ॥

अब आप कान रख-के सन्मुख हो-के ठुका इधर देखिये किस ढब-से बढ़ चलता-हैं और अपने इन फूल-की पंखड़ी जैसे हीँठों-से किस रूप-की फूल उगलता-हैं ॥

TRANSLATION

Having bowed my head, I rub my nose (in the dust) before Him, my Maker, by whom we all were made, and by whom in an instant¹ were revealed all those things of which the secret had hitherto been found by none

Each breath that comes and goes,

Without meditation on Him, would be a noose for our necks

How shall this puppet that holds in remembrance the Being that makes it dance fall into any difficulty (*kal* soundness)? How shall bitterness and astringency be met with? It is the sweetness of this fruit which thou shouldst taste, as thy forefathers have tasted of excellence from their elders²

For seeing He gave the eyes, and for hearing the ears The nose also He made prominent amongst all (the features) On our forms bestowed He a soul Where has a vessel of clay so much power as will enable it to declare the skill of its potter? Of a truth, how can that which is created praise its Creator, and what can it say? Let him who thus would do babble in vain, (but as for me) if every hair of the down upon my body from head to feet were each to speak and to continue glorifying, and were to remain apt in that case for as many years as there are sands in all the rivers and blossoms and pods in the fields even then they could not accomplish aught

With this bowing of my head I also prostrate myself day and night before that Friend³ of the Giver, far advanced (in favour) on whose account it was said, 'if Thou hadst not been I would have exerted nothing' And of his cousin ('Ah), whose marriage was contracted in his family, the remembrance has always been with me (As I remembered him), I exulted, and could not contain myself And as many children as there are of him to them alone am I devoted⁴ Whoever else there may be, he pleases not my heart Beyond the pale of this family, what have I to do with any vagabond, sharper thief, or robber? While I live, and while I die, on all these alone and on their house, day and night, do I place my hope

THE FOUNDATION⁵ OF A WONDROUS TALE

One day, while I was sitting doing nothing it came into my thought to write a story in which there should not appear the employment⁶ of any language except Hindu. Having taken this resolution, my heart expanded like a flower bud No foreign words or rustic expressions were to appear in it Of those who heard (my intention), a few great scholars, old fashioned cummudgeons, wily old rascals, introduced a cats' concert,⁷ wagging their heads, screwing their faces lifting up their noses and eyebrows, petrifying their eyes, and began to say, 'we don't see how this thing can be That

¹ *Bat ka bat m* = *bat ka' te* in an instant *lit* w/it the words were being said

lit here is a pun here w/it can't be translated *Bar se bara* means literally g came as from the great

² Muhammad

³ *Par'el anā* is literally to introduce one person to a other Hence to fascinate beguile Hence as here to be an object of affection or devotion

⁴ *Daul* is method manner appearance shape But *daul dal' is to joy a foundation*

⁵ The dictionary meaning of *p* is a measure a solvent a flux It is the application of anything as the application of a medicine of fire of plaster of a smearing and so on

Khat ruy is literally a x t r es (play at once) Hence record It corresponds exactly to the cats' concert of our schoolboy days *Äl' e jat' r* is to t t the eyes to stone (*patla*) to give a stony stare

the quality of Hindui should not appear that the quality of local dialects should not slip in that the style in use among the better sort of people the super excellent which they employ amongst themselves should under such conditions remain as it always was and that neither of these (two faults) should be reflected in it — that is impossible

I took offence at the difficulties raised by them cold sighs (of discouragement) and replied with some irritation I have said nothing so very wonderful If I show you a grain of mustard seed and try to persuade you that it is a mountain if I play a pantomime with my fingers and call the false true if I construct entangled and unconnected sentences without measure or moderation if (in short) I cannot do (what I propose) then well and good (you are quite right to ask me) why I let such words issue from my mouth (Let us judge by results) In what way soever it is effected an end is put to the dispute

The narrator of this story here declares himself and to that degree in which some people proclaim him (in the way of praise) speaks conformably Passing the right hand over the face (in consideration) I explain myself Whatever my Benefactor willed that whether it is gestures and hints¹ or coming and going or leaping and jumping or struggling and striving will I show Immediately on seeing which the steed of your fancy which is much faster even than lightning and which in his bound is like the deer will be lost in amazement

Mounting my horse I come

The skill I have I show it all

Whatever He who wished did wish that at once

In whatever I may say do I show forth

Do you now give ear and turning towards me look for a moment in my direction See in what manner I progress and what sort of flowers I disclose from the petals of my lips

The die only meaning of *tao bhao* is very little *Taw* is properly the red glow of the face when angry When person is so inflamed with rage he says *tao d lla a* *Bha* is a gesture or hint Thus *ba a d lla a* *sa* of *ba* don't hint speak plainly In *tao bha* *ta* is little more than a doublet of *ba* as in the phrase *u no ba/ut ta* *bha d lla a* *par ma* *ne el na man ap na hi tel a lla* he gave me several hints but I did not heed and stuck to my own determination

Choula is the bound off of four legs taken by a deer Hence to forget one's bound is to be lost in amazement

The next specimen is an extract from the *Thēñh Hindī-ka Thāth*, a short novel by Pandit Ayōdhya Singh Upadhyāy. It is an admirable specimen of the true Hindostani language, free from any admixture of borrowed words whether Persian or Sanskrit. This pathetic story, illustrating Hindu life in northern India, is well worth the study of everyone who wishes to master the real language spoken by the people of the Upper Doab, which is at the same time readily intelligible wherever Hindostani is employed as a lingua franca. This is more than can be said either for the Persianised Urdu of Maulvis, or for the Pandit-ridden Hindi of Benares.

It has been published both in the Deva nagari and in the Persian characters, and both editions are here given. I append a fairly literal translation. The Indian idiom, it will be observed, is retained throughout. There is none of the Persian order of words which we have observed in the preceding specimen.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Thēñh* VARIETY)

(*Pandit Ayōdhya Singh Upadhyāy, 1899*)

एक ग्यारह बरस-की लड़की अपने घर-के पास-की फुलवारी-में खड़ी हुई किसी-की बाट देख-रही-है। सूरज डूबने-पर है, बादल-में लाली छाई हुई-है, बयार जी-को ठंडा करती हुई धीरे चल-रही-है। थोड़ी बेर-में सूरज डूबा, कुछ झुट-पुटा सा हो-गया, फुलवारी-की एक ओर-से कोई उसी ओर आता दीख पड़ा, जिस ओर वह लड़की खड़ी थी। कुछ बेर-में वह आ-कर उस लड़की-के पास खड़ा हो-गया, लड़की-ने देख-कर कहा, देव-नन्दन अब तक कहाँ थे? मैं बहुत बेर-से यहाँ खड़ी तुम-को अगोर रही-हूँ ॥

देव-नन्दन चौदह पंद्रह बरस-का लड़का है। उस-के सुडील गोरे मुखड़े, अच्छे हाथ पाँव, छरहररी डौल, जँचे और चौड़े माथे, लम्बी बाँहें, और जी लुभानेवाली बड़ी बड़ी आँखों-की देखने-से जान पड़ता-है जयंत सरग छोड़-कर धरती-पर उतरा है। वह लड़का उसी गाँव-में रहता-है जहाँ वह लड़की रहती-है, छोटेपन-से-ही दोनों दोनों-को चाहते आये-हैं। देव-नन्दन तीसरे चौथे जब कुट्टी पाता, उस लड़की-से आ-कर मिलता। यह लड़की

भो बड़े चाव-से उस-से मिलती और अपनी मीठी मीठी बातों-से उस-के जी-को लुभाती । लडकौ जानती-थी, आज देव-नन्दन आवेगा, इसी-से पहले-से उस-की बाट देख रही-थी । वह आया भी, पर कुछ अवेर कर-के । इसी लिये लडकौ-ने उस-से पूछा, 'देव-नन्दन अब तक तुम कहाँ थे ?'

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNĪ (Tilī VARIETY)

(*Pandit Ayādhya Singh Upādhyay, 1899*)

ایک کیارہ برس کی لڑکی اے کھرے ناس کی پھلاری من
 کھڑی ہوئی کسی کی باٹ دیکھ رہی ہے ۔ سورج ڈوبے پر ہے ۔
 نادل من لالی چھائی ہوئی ہے ۔ ندر حی کو ٹھنڈھا کرے ہوئی
 دھرت دھرت حل رہی ہے ۔ پھڑی ندر من سورج ڈوبا ۔ ککھ
 چھوٹا سا ہوگا ۔ پھلاری کی ایک اور سے کوئی اُسی اور انا دیکھ
 پڑا حس اور وہ لڑکی کھڑی بھی ککھ ندر من وہ اکر اُس
 لڑکی کے پاس کھڑا ہوگا لڑکی کے دیکھ کر کہا دوہند اب نک
 کہاں ہے ؟ من بہ ندر سے بہاں کھڑی نمکو اگور رہی ہوں *

دوہند چوہہ بدوہہ برس کا لڑکا ہے ۔ اُس کے سڈول کورے
 ٹکھڑے اچھے شانہ ناون چھری ڈنل اوبھے اور حوڑے مانے لمبی
 ناہن اور حی لہائے والی بڑی بڑی انکھوں کے دیکھنے سے حان پڑا
 ہے حنہ سرگ چھوڑ کر دھرتی پر اوبرا ہے نہ لڑکا اُسی گانوں من
 اہنا ہے حہاں وہ لڑکی رہتی ہے چھوٹنس سے ہی دوہن دوہن کو
 چاہنے آئے ہن دوہند ندرے حوڑے حہ چھوٹی انا اس لڑکی

سے آکر ملتا - یہ لڑکی بھی بڑے چاڑ سے اُس سے ملتی اور اپنی
 میٹھی میٹھی باتوں سے اُسکے جی کو لبھانی - لڑکی جانتی تھی
 آج دیونندن آویگا - اسے سے بچے سے اُسکی بات دیکھ رہی تھی -
 وہ آیا بھی پر کچھ ابیر کرے - اسی لئے لڑکی نے اُس سے پوچھا
 دیونندن اب تک تم کہاں تھے *

TRANSLATION.

A girl of eleven years of age is standing in the garden by her house watching for someone to come. The sun is about to set, the clouds are suffused with red, a gentle breeze is giving coolness to her spirit. In a short time the sun set, and, just as it was beginning to be dusky, someone became visible approaching, from another side of the garden, that side where the girl was standing. In a little while he came and stood by her. When the girl saw him she said, 'Dēonandan, where have you been all this time? I have been standing here a long while waiting for you.'

Dēonandan is a youth of fourteen or fifteen years. To look at his well-favoured fair-complexioned face, shapely hands and feet, slender form, high and broad forehead, long arms, and large heart-attracting eyes, you would think that Jayanta, the son of Indra, had himself descended from heaven and come down to the earth. He really belonged to the same village as that in which the girl lived, and from *babyhood they had* been fond of each other. Every third or fourth day, as he found an opportunity, Dēonandan would come to see her, and she, too, would meet him with the greatest affection, and with her sweet, sweet, words would attract his soul. The girl knew that Dēonandan would come that day, and for this reason had been looking out for him. He did come, but it was a little late, and that is why she said to him, 'Dēonandan, where have you been all this time?'

LUCKNOW LITERARY URDŪ

The following specimen is in the Persianised Literary Urdu of Lucknow. The preference for Persian words instead of indigenous ones is manifest from the first sentence.

Notice too, the preference for the Persian order of words with the verb in the middle, not at the end of the sentence, and the subject after the object. Hindi or indeed any pure Indo Aryan language, will not tolerate sentences like *chala aya bap ke pas*, he went to his father. The true Indian order would be *bap ke pas chala aya*. Again the order of the phrase *ek naukar ko us-ne puchha* is not truly Indian. The Indian order would be *us ne ek naukar-ko* (or *-se*) *puchha* the subject preceding the object.

The specimen (which is a version of the Parable) is given in the Persian character. As it is a good specimen of Urdu handwriting it is given in facsimile and not in type.

ایک شخص کے دو بیٹے تھے۔ ان میں سے چھوٹا باپ سے کہنی لگا۔ ابا جان جایدا دین ہمارا جو کچھ حصہ ہی
 ہنگو دیدیجی۔ چنانچہ اوس نے اپنا اثاثہ دونوں کو تقسیم کر دیا۔ اور چند ہی روز بعد چھوٹا بیٹا سب مال
 اکٹھا کر بہت دیر کے ملک میں چل گیا اور وہاں ساری دولت شہنشاہین میں اوڑادی۔ جب سب
 اوشہ لیا تو اوس ملک میں قحط عظیم پڑا اور وہ محتاج ہو چلا۔ اور اوسنی اوس ملک کی ایک
 رئیس کے ہاں جا کر نوکری کر لی۔ اوسنی اسی اپنی کہتوں میں سورین چرائی کے لیے بھیج دیا۔
 وہ تو بڑی ارزو کے ساتھ اون چھلکوں سے بھی پیٹ بہر لیتا جو سورین کہانی تھیں۔ مگر وہ بھی
 کسی نے اس کو نہ دی۔ اب اوسکی انہیں کہلین۔ اوسنی کھا کہ بہتیرے مزدور تو میرے باپ
 کے یہاں پیٹ بہر کھانا پائیں بلکہ بچا بھی کہیں اور میں بہو کون مروں اہوں اور ابا کے پاس
 جاؤں اور ان سے کہوں۔ ابا جان میں خدا کا اور آپ کے حضور میں گنہگار ہوں اور اب
 اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مجھی اپنی مزدوروں میں رکبہ لیجی پس وہ اونہا
 اور چلا آیا باپ کے پاس۔ ہنوز فاصلہ ہی سے تھا کہ باپ نے دیکھ لیا اور رحم کھاکر دوڑا۔
 گلے سے لٹایا اور پیار کیا۔ اور بیٹے بے اوستی عرض کیا۔ ابا جان میں خدا کے حضور اور آپ کے

نظر میں گنہگار ہوں اور اب اس لائق نہیں کہ آپ کا بیٹا کہلاؤں۔ مگر باپ نے اپنی لوکڑوں کو حکم دیا کہ عمدہ سے عمدہ پوشاک لاؤ اور انکو بنھاؤ۔ انگوٹھی ہاتھ میں اور جوتا پاؤں میں بنھاؤ اور سب لوگ دعویتیں کہا کر خوشیاں منائیں۔ میرا بیٹہ فرزند مکر ہے جیسا اور کم ہو کر بہرہ ملا۔ چنانچہ وہ سب لوگ خوشیاں منانے لگے۔

اوش کا بڑا بیٹا کہیت پرتھا۔ جب وہ پلٹ کر گھر کے قریب پہنچا تو اوسنے کانپے اور نایچ کی ادا ز سنی۔ ایک نوکر کو اوسنے بلا کر پوچھا کہ یہ سب کس بات پر ہوا ہے اوسنے اوس کے کہا آپ کے بھائی اچھی ہیں اور ادنیٰ صحیح سلامت واپس آئی ہیں آپ کے والد نے جشن کیا ہے۔ وہ بہت بڑا۔ گھر کے اندر سے نہ جاتا تھا۔ اس پر اوس کا باپ باہر نکل آیا اور منائے لگا۔ اوسنے باپ سے کہا کہ دیکھتی اتنی بھروسہ میں اپنی خدمت کرتا ہوں اور کیوقت آپ کے حکم سے سرتابی نہیں کے۔ اس پر ہی آپ نے کہی مجھ پر بھروسہ کا ایک کچھ نہ دیا کہ اپنی دوستوں کے ساتھ خوشی مناتا۔ مگر خون ہی آپ کا تہہ بنایا جیسے ایک سال مال کیوں میں گنوا دیا تو آپ نے اولیٰ خاطر سے جشن کیا۔ اوس نے اوس سے کہا۔ بیٹا تم ہمیشہ سیری پاس ہو جو کچھ میری دہ تمہارا ہے۔ مناسب یہ ہے تھکا کہ ہلوگ خوشیاں منائیں اور سرور ہوں

کیونکہ تمہارا بھائی مر کے زندہ ہوا ہے اور کم ہو کے پہرہ ملا ہے۔

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (STANDARD URDU VARIETY)

DISTRICT LUCKNOW

TRANSLITERATION AND TRANSLATION

Ek shakhs ke do bete the Un mē se chhota bap se
 One man of two sons were Them in from the younger father to
 lahne laga abba jan jaedad mē hamari j kuchh hussa har ham
 to say began father dear propety in my watever share is me
 ho de diye Chunāche us ne apna aasa donō ho taqsim
 to give away Accordingly in by is own property bot to division
 lai diya Aur chand hi roz bā d chhota beta sab mal
 was made and give And some even days afte the younger son all propety
 ikattha l r h bahut dur ke mulk mē chali gaya aur wahā
 togethe made having great distance of country into went away and there
 saii dault shohad pan mē ura di Jab sab uth gaya to
 all wealt debauchery in squandered away Then all up we it there
 us mulk mē qahat e arim para aur woh muhtaj ho chali Aur us
 that country in a famine great fell and le needy became And I'm
 ne us mulk ke ek isle hā ja kar naulai hai li
 by that country of a natve of place in gone having service took
 Us ne ise apne khetō mē sunē charane lē hie bhej
 Him by for this one is ow fields in sowe feeding of for it was sent
 diya Wah to bari arul sath un chhulkō se bli pet
 away He indeed great desire of with those luls with even belly
 bhar leta jo suarē khata thi magai woh bhi hsi ne
 would have filled wole the swine eatu g weie but that even anyone by
 us lo n d Ab us ki ākhc khuli Us ne kha
 I'm to not was given Now him of eyes opened Him by it was said
 ki bahutere mazduri to mere bap lē wahā pet bhar
 that many labourers indeed my father of lose at belly full
 l hana pañ balli bacha bhi rakhañ aur mañ bhul hō maiñ
 food get nay atter saving also leep and I from longer die
 Uthū aur abba ke pas jāñ aur un se lahū 'abba jan,
 Let me rise and father of near go and I'm to say father dear,
 mañ Khuda la aur aple huzur mē gunah gai hū aur ab
 I God of and your Honour of presence in sinner am and now

is laiq nahi ki ap ka beta lalhi ai Mujhe apne
this worthily not that your Honour of son I may be called Me your own
 mazduri me rakh liye Pas woh utha ur chala i i bap ka
labours in having kept take So he arose and went the father of
 pas Hano fasli hi se thi li lap ne doli hila aur
near Yet distance even at he was that the father by he was seen and
 rahm lila li damda gale se lagai, aur piya liya
put, when coming he in need to was attached and love was made
 Am bete ne us se ap li liya, li hi j m m m
And the son by he to the request was made father dear I
 Khuda li li aur ap li nazari me gunah u hi aur bh
God of presence and your Honour of sight in you are am and now
 is laiq nahi ki ap ka beta lalhi ai Mujhe
this worthily not that your Honour of son I may be called But
 bap ne apne narakahi ko hul m diya ki umda se
the father by his own servants to order was given that good than
 unda posh rak ho aur m ho j m ho i uthi hath me aur
good dress being and this one on put coming hand on and
 puti po me pinhao, aur bh log de wat me kha kar l hushiyi
shoe feet on put and all people fast eaten having rejoicing
 manae Mera bh fair and mari hai j m j m aur
let us celebrate My this son died having gain lived and
 gam ho kar phir mila Ohn niche woh bh log
lost become having gain was found Accordingly they all people
 khushiyi manane lage
rejoicings to celebrate begin

Us waqt us ka bhai beta khet par thi Jab woh
That time I am of elder son field on was When he
 palat li ghari ke qarib pahunchi to us ne gane
returned having house of near arrived then I am by singing
 aur nach ki awaz suni Ek nauri lo us ne bula kar
and dance of sound was heard A servant I am by called having
 puchha ki yeh sab kis bat par ho rahi hai ? Us ne
I am to it is said your Honour of brother come is and I am of safe
 salamat wapas apane ap le walid ne jashn liya hai Woh
said back coming on your Honour of father by feast made is He
 bahut biga ghar ko andar hi na jati tha Is par
much was put out house of inside even not going was This upon

us ka bap bahar nikal aya aur manane laga Us
him of the father outside emerging came and to appease began Him-
 ne bap se kaha ki dekhiye it'nē bai-ō se maī
by the father to it was said that see so many years from I
 ap ki khidmat karī hū aur kisi waqt ap ke hukm
your Honour of service doing am and any time your Honour of orders-
 se sartabī nahī kī, us par bhī ap ne kabhī
from disobedience not was done that on even your Honour by ever
 mujhe bakī kī ek bachcha tak na diya kī apnē dostō
to me she goat of one young one up to not was given that my own friends
 ke sath khushī manatā Magar jū hī ap kī
of with rejoicings I might have celebrated But as even your Honour of
 yeh beta aya jis ne ap kī sara mal hasbiyō mē gāwa
this son came whom by your Honour of all substance I allots in was
 diya to ap ne un kī khatī se jashn kīya Us ne
lost then your Honour by him of affection by a feast was made Him by
 us se kaha beta tum hamesha mere pas ho jo kuchh merā
him-to it was said son you always me near are whatever mine
 hai woh tumhara hai Munasib yehī tha kī ham log
is that yours is Proper this indeed was that we people
 l hushiyā manañ aur masūr hō kyō kī tumhara bhāī
rejoicings may celebrate and happy may be because your brother
 mar le zinda hua hai aur gum ho ke phir mila hai '
died having alive become has and lost become having again found is

QASBĀTĪ URDŪ OF LUCKNOW

The preceding specimen has illustrated the high literary style of Lucknow Urdu. We now proceed to give specimens of the ordinary Urdu spoken in the city. It is known as *qasbatī* from *qasbat* the plural of *qasba* a quarter of a town.

It is not so highly Persianised as the literary dialect, but possesses the typical order of words which Urdu has borrowed from Persian. Thus we have *janib dāllin* in the southern direction the Indian order of which would be *dālhinjanib*. Similarly *kinare darya e Sai le* instead of *darya e Sa le kinare* on the bank of the river Sai.

I give two specimens of this form of Urdu. The first is a short passage of the Parable of the Prodigal Son which I give in transliteration only, merely for the purpose of comparison with the literary dialect. The other is a folk tale about the temple of Bhairava in Nigohā. It is given in the Persian character, with full transliteration and translation.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (QASBĀTĪ URDŪ OF LUCKNOW)

SPECIMEN I.

Ek shakhs ke do larke the. Un mē se chhota ne apna bap se kaha ki 'a bap, jaedad mē se jo mera haqq hota ho mujhe de dijiye.' Tab us ne un ko apni jaedad taqsim kar di. Aur thore roz ke ba d chhota larke sīb l uohi mal jam' kar ke ek dur ke mulk ko iawana hua. aur wahā par apna mal uyishī mē ura diya. Aur jab sīb kharch kar dala tab us mulk mē bura qirāt para aur woh khud mohitaj hone laga.

WESTERN HINDI

HIND STANI (QASBAI URDU OF LUCKNOW)

SPECIMEN II

مصدقہ نکوہاں کی جانب نکھیں ایک مندر مہادیو حی کا ہے جسکو
 بھوپتسر کہتے ہیں اور کنارے دریائے ستی کے واقع ہے * اور وہاں ہر
 ہر دوسرے کو مدلا ہوا ہے اور اکثر لوگ ہر روز درس کو بلا ناعہ جانا
 کرتے ہیں اور جو مقصد ملی رکھتے ہیں وہ پورا ہوتا ہے
 سندھ میں آتا ہے کہ ایک وقت میں اورنگزیب بادشاہ بھی اپنے
 مندر پر سریف لائے تھے * اور انکی بہت مدعا بھی کہ اس مندر کو
 بھدوا کر مٹو کر نکلوا لیں اور صدها مردور اس مٹو کر کے نکالے
 کو مسعود ہوئے لکن مٹو کر کی انتہا نہ معلوم ہوئی * اب بادشاہ
 کے عہد میں اگر احاطہ دی کہ اس مٹو کر کو بوڑا ڈالو * اب
 مردوروں کے بوڑا شروع کیا اور دو ایک صوبہ مٹو کر میں لکھی بلکہ
 کچھ سکسب بھی ہوئی سکا ساں ایک بھی مٹو کر ہے اور
 مدرے حوں بھی مٹو کر سے مٹو کر لکن اسی مدرے مٹو کر کی
 طاہر ہوئی اور اسی مٹو کر کے مدھے سے ہزارہا مدرے نکل پڑے اور
 اب موج بادشاہ کی بھوروں سے برساں ہوئی * اور بہت حد بادشاہ کو

بھی معلوم ہوئی * تب بادشاہ نے حکم دیا کہ اچھا اس ضرور کا نام
آج سے بھرتسر ہوا اور جس طرح پر بھی اُسی طرح سے بند کر دو
اور چون بادشاہ نے ضرور مدکور بند کراے کا انتظام کر دیا *

اب چند روز سے علاوہ درش کے بہت سے درکار لوگ وہاں
دوبائیں لگاتے ہیں * علاوہ معمولی چندوں کے کاشتکاری کی چیزیں
جو دھات میں بہت زیادہ کر کے ضرور ہوتی ہیں وہاں پر مل
سکتی ہیں *

[No 6]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (QASBATI URDU OF LUCKNOW)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

Qasba Nigohā ki janib dakhin ek mandir Mahadeo ji ka hai,
 Town Nigohā of direction southern a temple Mahadeo j's of is
 jis ko Bhaūresar lāhte haī au kīnre daryā e Sai ke
 which Bhaūresar calling they are and on the bank the river of Sai of
 wage hai Aur wahā par hai Du shamba ko mela hota hai au
 situated is And there on every Monday on a fair being is, and
 aksar log har roz darshan ko bila nagha
 generally people every day paying respects for without intermission
 jaya karte-haī aur jo maqsad e dil rakhte haī woh
 going regularly are and what desire of of the heart keeping they are that
 pura hota hai
 fulfilled being is

Sunne mē ųya hai kī ek waqt mē Aurangzeb Badshah bhī
 Hearing in come it is that one time in Aurangzeb the Emperor also
 un-ke mandir par tashrif lac the Aur un lī yeh
 that (God) of temple on honoured with his presence And Him of this
 manshā thī lī is mandir ko khudwa kar murat lō nikalwa
 intention was that this temple got dug up having the image he might get
 lewī, aur sadha mazdur us murat ke nikālne lō musta idd
 taken out, and hundreds labourers that image-of taking out for ready
 hue, lkin murat kī intihā na ma lum hui Tab
 became, but the image of end not found became Then
 Badshah ne ghusse mē alar ijazat dī lī 'is
 the Emperor by anger in come having permission was given that, 'this
 murat ko to dalī Tab mazdurō ne torna shuru
 image break in pieces' Then the labourers by to break commencement
 kiya, aur do ek stōl murat mē ligai balkī kuchh
 was made, and two one stōles the image in were applied nay, somewhat
 shikast bhī ho gī jis kī nishān aī tak bhī marjud hai, aur
 broken also it became which of the mark today to also existing is, and

gadh e khun bhi muat se numud hu lāhā aśi
little a blood also the image from visible became, but such
 qudrat muat ki zahir hu aur usi murat kē
super natural power the image of manifest became, and that very image of
 niche se hazārha bhāūc nīāl par ai sab fauj e Badshah ki
below from thousands ho nets issued, and all the army of the Emperor of
 bhāūc se pareshān hu Aur yeh līkhā Badshah ko bhi mālum
ho nets from distress became And this news the Emperor to also known
 hu Tab Badshah ne hul m di ki 'achchh, is
became Then the Emperor by order was given that, 'good, this
 muat ka nam aśi Bhāūcāi (Lord of Ho nets) hu, aur aśi
image of name today from Bhaūcāi (Lord of Ho nets) became, and what
 tūh par thi usi tarh se band kār do' aur khud
manner on it was that very manner by closed up male,' and himself
 Badshah ne muat mātāi band līrān lī intāzā
the Emperor by the image aforesaid closed up causing to make of arrangement
 kār diya
was made
 Ab chand roz se ilāvā dāū hīn kē bāhūt se dukandar
Now some days from beside paying respects of many very shop/ceper
 log wāhā dukānē lgātē hī 'Ilāvā mā'mulī chūzō kē, lāshthārī ki
people there shops arranging are Besides ordinary things-of, cultivation of
 chūzō jo dehāt mē bahūt zīvādā kār kē aurāt hotī hāt
things which villages in much more done having necessary being are
 wāhā par mil saktī hāt
there on be found can

FREE TRANSLATION OF THE FOREGOING

To the south of the town of Nigohā there is a temple of Māhadeo, which people call Bhaūcāi and is situated on the bank of the river Sā. A fair is held there every Monday and every day there is a stream of people who come to visit the image in the belief that this act of worship will lead to the fulfilment of all the desires of their heart.

The story goes that the Emperor Aurangzeb once visited the temple of this deity and gave orders that the image should be dug up and taken out of the temple. He sent several hundred labourers but no matter how deep they dug, they could not find the bottom of the image. Enraged at this the Emperor ordered the image to be broken in pieces. The labourers commenced the work and gave it one or two blows. In doing so they damaged it slightly and the marks of this are visible to the present day. A few drops of blood also issued from the image. But this indignity only served to make manifest the supernatural power which existed in the idol. Thousands of ho nets issued from below it and put the Emperor's army of men to flight. When this was told

to him he said, 'very well, from this day let this image be known as Bhaūrésar, or the Lord of Hornets, and let the earth be filled in so as to restore it to the same condition as that in which it was before.' He then himself saw that the arrangements for restoring the image to its original condition were carried out.

For a long time not only have people visited this shrine to pay homage to the deity, but a number of shopkeepers have set up shops in the locality. They sell not only the ordinary stock in trade but also everything that is necessary for village life.

BEGAMATĪ URDŪ OF LUCKNOW

The form of Urdu employed by respectable Musliman ladies of Lucknow City is known as Begamatī. It is said to be very free from any Hindi admixture, but this statement is not borne out by the specimens which I have received.

Two specimens are given. The first is a transliterated text of a portion of the Parable of the Prodigal Son for comparison with the other Urdu versions. The other is a letter written by a Musliman lady of Lucknow to her mother. It is an admirable specimen of this dialect, full of quaint idioms and vivid expressions. I give it in facsimile of the original manuscript, together with a transliteration and translation. The writing of the manuscript is in the ordinary broken Urdu running hand.

Note that Persian and Arabic words ending in a short *a* are not inflected for the oblique cases as the grammars tell us should be done. Thus *Ala'am Sahiba* (not *be*) *le*, (by the son) of the *Khanam Sahiba*, *el ha mahina* (not *-nē*) *ke bar̄ el ha* a bar̄ of six months. This is a common irregularity of writing which, however, does not affect the pronunciation. These oblique forms are pronounced as if ending in *e*. *Sahiba ke* is pronounced *Sahibē le*, and so on.

[No 7.]

INDO ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANĪ (BEGAMATĪ URDŪ OF LUCKNOW)

SPECIMEN I.

Ek admi ke do bete the. Un-mē se chhota bap se bola 'abha-jan, mai isbab me jina hamara hissa hai ham ko de dijiye.' Aur us ne apni daulat donō ko bait di. Thori dinō ba d chhota sab jam'-jatha samet-ke bahut dur kiye mulk-ko nikal gaya. Wahan sae shohad pan me ura baitha. Jab sab uth utha gaya to us mulk-me bahut bara qat-e para, aur veh mohitaj ho chala.

حدیبی بیڑے میں کو

ایرج بن حداد کے آپ سلامت ہیں۔ بہمن جہن حب آج کلنوں میں داخل ہوئے۔ ادا
 کہیں سب چیز و صلاح معلوم ہوئی۔ بڑے ماموں کا جی آئے دن ہلکا ہوا ہوتا ہے
 کلنوں میں بہت دوا درمن کی گئی ہے۔ خاتمہ نہیں ہوا۔ علم اگر اور بدو لا ہو گا تو
 جھوٹ کو دہرور عرز علیج کرے۔ ختم آباد سدا رنگی۔ آج کلہ بیان
 جو روکھا بڑا نرغہ ہی پڑوس میں خانم صاحبہ بیان کلہ دن دے اسے کئی چور
 گھس گئے بڑا غل غبارہ چا سپاکی گوری گوزار کے لٹہ سجھے نہ بوجے نہ ترسے
 ہمارے مکان میں درانہ سب ملے آئے۔ دھتور کئے بڑی جنت گداری ادنی
 ڈیوڑھی پر موجود تھا او سننے روکا تھا ماسن تو سب بھاس نہ ہو جاتا
 اوسمیں سے دو چور بکڑے پہ گئی ہوؤں نے حکم کرانے اور شاجہدار کا کہ

غامِ حجب کے بیٹے نے مکان کو رات کے پانچ گھنٹے میں بولا: دوپہر مندر کا
 صبح میں لئے اودھ جوجو کر کے غل بچا دیا۔ - نظیر اور ادنیٰ بوی میں
 روزِ حرہ جھنجھٹ سو کر نے غل نظیر کو تو آپ جانے ایک بند چڑا بوی ہی
 مزاج دار ذرا ذرا سی بات بر لوتو بن میں مولا گئے تھے کد کھجیا
 ہیں کچا سٹہ ہے۔ خدا کہے سیانی لڑکی بیاہنے لایا پہلو کے لگی
 بیٹی ہے۔ روکا سامنے اس کب کب جب جب دن رات کے درنا کل کل کے
 کیا جائزہ لگا ایسے عقل و زہد کے مار سمجھا نہیں بات سے بگڑا بندہ میں
 کون دخل دے۔ اودھ لکھو بنے اودھ دے کو دیکھنے کوئی بات نہایت
 بکبار بکبار ہی مانے لڑکھڑکھ کر دہسایاں چلا گیا۔ - بگم خان کا جیسے
 پالا پوسہ بچہ پر کون جانا؟ - بچاری کرکے اکٹھے دیا ہے کد کھجیا
 ابھی میان کو سے پرے چار سہ بیٹے ہیں جو ہننے کہتے کہ یہ اسان ہیٹ بڑا
 غریب سے ہی ہے اس ہی ٹوٹ گئی۔

WESTERN HINDI

HINDOSTANI (BEGAMATI URDU OF LUCKNOW)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

KHATT BĪTĪ KĪ TAPAT SL MĀ KŌ
 LETTER DAUGHTER OF DIRECTION FROM MOTHER TO

Ammi khuda karē ap salamāt rahē
 Mother dear God may male Your Honour (in) safety, may remain
 Bahin Jāmmān Sahib aī Lal hānu mē dākhil hūī Un se
 Sister Jāmmān Sahib today Lāl hānu in entered became Her from
 ap lī sab khañ wa salāh mā lum hūī Bāie
 Your Honour of all health and prosperity I now became The elder
 māmmū lī jī rē dīn (hāmshā) mandā rihā hūī
 maternal uncle of spirit daily (ie always) unwell remaining is
 Lal hānu mē bahut dāwā darman kī māgrā kuchh faida nahī
 Lāl hānu in much medicine dngs were done but any benefit not
 hua Kalh āgrā uprā wala ho gayā
 became Tomorrow if the above one (ie the moon) I appened (ie becomes visible)
 to Jum'rat ko woh zarūr zarūr hūī kārñ Fāizabād
 then Thursday on Ie certainly certainly (for) treatment doing Faizabad
 sikhāīgē
 Ie will start

Aj lāl rahī chorō lī bāia nāghā hūī . Pāos mē
 Nowadays here thieves of great gang is The neighbourhood in
 Kham Sahib lī jāhī kālī dīn-dāhāt kī chor
 Kham Sahib of at yesterday in broad daylight several thieves
 ghūs rē Bāī ghul ghāpāia mōcha Sīpāhī nūgōrē gāwar ko
 entered Much noise clamour was raised Constables useless, boot of
 līth samjhē nī bughē, hullar sunt hī hamārē
 steel understood not knew upon on immediately on hearing our
 mān mē dāiana chālāt Woh to lāhī, bāī khāīrī t
 house in straightway came That verily you may say great good luck
 gūzār Admī dyōihī-pī māujud thā Us nē 10' ā
 happened A man ante chamber on present was By him it was stopped

thama Nāhī to sab la samna ho jata Us mē bē
impeded Otherwise all (of us) of exposure would have been That out of
do chōi pakre bhī grē Muō nē hāhim hē sarmnē
two thieves arrested also went The idiots by the magistrate of before
ulta chhudda lakha hī, 'Khanam Sāhibā ke beti nē mākan
contrary accusation brought that, Khanam Sāhibā of the son by the house
akhvane ke bahīna se ghai mē bulaya Do pahar band
estimating of pretext on house in (we) were summoned Two watches confined
rakha pachas rupaye chhin hīc ulta chor chor'
(we) were kept, fifty rupees were snatched away, contrary 'thief thief'
kar ke ghul machā diya
doing noise was raised'

Narī aur un hī bīvī mē roz mānī jhānjhāt hua kartī hai
Na is and I am-of wife between daily wrangling I keep going on
Nāzīr ho to ap jāniye, — ek nak charhī Bīvī
Nāzīr indeed You Honour may know — a nose mounted one The wife
bhī mīzājdaī, zārī zārī sī bat pū 'tu tu, māī māī
also haughty very little matter on thou thou I I (ie quarrelling)
hone lagtī hai Lakh samjhāyī bāhin
to be beginning is Hundred thousand was it—demonstrated (by me), sister,
lachcha sath hī Khuda rakhe Sīyanī larkī
unexperienced company is God preserve (you) Your playful daughter
biyāhne laiq pāhū se lagī baitū hī Us lē samne is
for being married fit side by close seated is He of before this
hak bak jhak jhak dīn rat ke dāt hīl hīl se hārī fūdrī
tall altercation day night of teetl quarrelling from what profit'
Magā usī aqlō pā Khudā hī mar — Samjhāne mē bat hē
But such words on God-of curse Remonstrating on words of
batangrī badhte hāī Kūn dakhī dē ? Ultī
wranglings increasing as Who may interfere ? On the contrary
nāl hū bane
disgraced he may become

Aulad Ah ho dekhiye Nā koi bat nā chit, bekārī
Aulad Ah please see Not any word or talk, without ground
behar bhī, mā se lar bhīr kar dadhūyāl
without ground also, motives with quarrelled having to grandfather's house
chala gaya
he went off

Begam Jan hā chhī mahīna hā pala-pōsa bachcha
Begam Jan of six months of brought-up (and) nursed baby
pāso jāī rāha Bechārī, ek ākh dabatī hai,
the day before yesterday has died Poor creature, one eye pressing she is,

lakh	āsu	gute haĩ	Abhi	Miyā ko					
<i>a hundred thousand</i>	<i>tears</i>	<i>falling are</i>	<i>Only now</i>	<i>(her) husband to</i>					
maie	pure	chai	mahina	bhi	nahĩ	hue the	li	yeh	a-man
<i>since death</i>	<i>full</i>	<i>four</i>	<i>months</i>	<i>even</i>	<i>not</i>	<i>passed had</i>	<i>when</i>	<i>this</i>	<i>shy</i>
phat para	Gharib li	rah sahi	as	bhi	tut gar				
<i>fell in</i>	<i>The poor woman of</i>	<i>remaining</i>	<i>hope</i>	<i>also</i>	<i>broke</i>				

FREE TRANSLATION OF THE FOREGOING

A LETTER FROM A DAUGHTER TO HER MOTHER

DEAREST MOTHER

May God ordain that you ever remain in safety. Sister Jhamman arrived today in Lucknow, and from her we have heard how you are getting on. The elder uncle's health is daily getting worse and worse. He has been trying all kinds of medicine here in Lucknow but they don't seem to do him any good. So if the moon becomes visible tomorrow he will certainly set out on Thursday for Fuzabad to be treated by the doctors there.

Nowadays there is a big gang of thieves about. Yesterday in broad daylight a number of them got into the house of the Khanam Sahiba, who lives close by us. There was a great hue and cry and the fools of police useless as a boor's cudgel which neither knows nor understands directly they heard the outcry made strugled for our house. You may indeed say that we were fortunate for by great good luck there was a man standing at our hall door who stopped them. Otherwise all we women in the zangana would have been exposed to view. Two of the thieves were caught and the idiots when they came before the magistrate brought a countercharge that the Khanam Sahiba's son had invited them into the house under the pretext of getting the building valued. They added that he had imprisoned them for some six hours and robbed them of fifty rupees and had then got rid of them by calling out thief thief.

You will be sorry to hear that Nazim and his wife keep on their daily quarrelling. You know Nazim what sort of man he is going about with his nose in the air. His wife, too, is overweening and starts a wrangle on even so little a matter. I've reasoned with her thousands of times — sister dear, there's inexperienced company. There's a young marriageable girl sitting close to your side. What good will come from all this nonsense and talk all this teeth gnashing by day and by night in her presence? My God's curse rest on such silly wits. The more one remonstrates the more she wrangles. Who is there to interfere with the certainty of having some rude thing said in return?

Just look at Aulad. His conduct. Without saying a word nay for absolutely no reason he has quarrelled with his mother and gone off to stay with his grandfather.

Begam Jan's six months old little baby, which she had been nursing with such loving care, died the day before yesterday. Poor creature when she presses together the lids of a single eye a hundred thousand tears fall. It is only four months since her husband died, and now, again the sky has fallen in upon her. The poor thing's one remaining consolation is now broken.

STANDARD URDU OF DELHI

The Urdu of Delhi is less Persianised than that of Lucknow and hence more nearly fulfils the requirements of a *lingua franca* intelligible over the whole of India. This will be evident from the following specimen (the authorised Urdu version of the Parable of the Prodigal Son as issued under the auspices of the British and Foreign Bible Society). It will be seen that the vocabulary is on the whole simple and that the Indian and not the Persian order of words is preferred. For another example of Delhi Urdu the Urdu List of Standard Words and Sentences which was prepared in that city may be consulted.

The original Urdu version of the New Testament was made for the British and Foreign Bible Society by Henry Martyn during the years 1806-1810. It has been thrice revised. The version of the Parable now given is taken from the third and last revision carried out by a committee headed by Dr. Weirbach during the years 1893-1899.

The Bible Society has issued this version under two forms—one in the Persian character and the other in the Roman character. I give both here. The system of transliteration used by the Bible Society differs somewhat from that employed in the present Survey but this will give rise to no difficulty.

It is not necessary to give an interlinear translation.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (STANDARD URDU, PERSIAN CHARACTER)

(Panjab Auxiliary Bible Society, 1900)

ایک شخص کے دو بھائی تھے۔ اُن میں سے چھوٹے کے باپ سے
 کہا کہ آجے باپ - مال کا جو حصہ مکھہ کو پہنچنا ہے مکھہ دے۔
 اُس کے اپنا مال مناع اُنہیں بانٹ دی - اور بھڑے دس - بعد چھوٹا
 بیٹا اپنا سب کچھ جمع کر کے دورے ملک کو روانہ ہوا - اور وہاں اپنا مال
 بد چلی میں اڑا دیا - اور حب سب خرچ کر چکا تو اُس ملک میں
 سب کال پڑا - اور وہ محتاج ہوئے لگا - پھر اُس ملک کے ایک
 باشندے کے ہاں جا پڑا - اُس کے اُس کو ایسے کہندوں میں سڑھرائے بندھا -
 اور اُسے آرزو بھی کہ جو پھلیاں سڑھرا کھائے پھر اُن سے اپنا بیٹ
 بھرے - مگر کوئی اُسے نہ دینا تھا - پھر اُس کے ہوش میں آ کر کہا
 کہ میرے باپ کے کتنے ہی مردوروں کو روٹی افراط سے ملتی ہے -
 اور میں یہاں بھوکھا مر رہا ہوں - میں اُٹھ کر اپنے باپ کے پاس
 جاؤنگا اور اُس سے کہوںگا کہ آجے باپ - میں آسمان کا اور ندی نظر
 میں گنگار ہوا - اب اس لائو، نہیں رہا کہ پھر بدرا بیٹا کہلاؤں -
 مکھہ اپنے مردور جیسا ہی کر لے - پس وہ اُٹھ کر اپنے باپ کی طرف
 روانہ ہوا - وہ ابھی دور ہی تھا کہ اُسے دیکھ کر اُس کے باپ کو برس

آنا - اور دوڑ کر اُس کو کِلے لگا لیا اور بوسے لئے شے ے اُس سے کہا کہ آتے باب - میں آسمان کا اور ندی نظر میں کھنگار ہوا - اب اس لائو بہن رہا کہ ہر ندرا بنٹا کیلاؤں - باب ے اپنے نوکروں سے کہا کہ اچھے سے اچھا حمامہ حلد نکال کر اُسے پہناؤ اور اُس ے حمامہ میں انکوٹھی اور پاؤں میں حوی پہناؤ - اور بلے ہوئے بکڑے کو لاکر دے کر دیا کہ ہم کھا کر حوسی سنائیں - کیونکہ ندرا نہ بنٹا مَردہ سا - اب رندہ ہوا - کھو کھا ہوا اب ملا ہے - بس وہ حوسی سنائے لے ، لیکن اُس کا بڑا بنٹا کتب میں سا - حب وہ اکر کر ے پردی پہنچا تو کائے بحالے اور ناحیے کی اوار سنی اور ایک نوکر کو بلا کر درامت کرے لگا کہ نہ کنا ہو رہا ہے ؟ اُس ے اُس سے کہا کہ ندرا بھائی ا کنا ہے اور ندے باب ے پلا ہوا بکھڑا دے کرانا ہے - اس لئے کہ اُسے بھلا چنگا ہوا - وہ عے ہوا اور اندر جانا نہ چاہا - مگر اُس کا باب باہر جائے اُسے سنائے لگا اُس ے اپنے باپ سے جواب میں کہا کہ دیکھو اپنے برس سے میں ندی خدمت کرنا ہوں اور کبھی ندی حکم عدولی بہن کی - مگر صحیحہ تو ے کبھی انک بکری کا بچہ بھی نہ دیا کہ اے دوستوں ے سائے حوسی مہنا - لیکن حب ندرا نہ بنٹا انا حس ے ندرا مال مناع کسندوں میں اڑا دی - تو اُس ے لئے بوسے پلا ہوا بکھڑا دے کرانا - اُس ے اُس سے کہا - بنٹا - تو تو ہمیشہ مدرے پاس ہے اور خو ککے ندرا ہے وہ ندرا ہی ہے - لیکن حوسی منائی اور شادمان ہونا مناسب سا کیونکہ ندرا نہ بھائی مَردہ ہوا - اب رندہ ہوا - کھو کھا ہوا اب ملا ہے •

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (STANDARD URDU ROMAN CHARACTER)

(British and Foreign Bible Society, 1900)

El shakhs ke do bete the Un men se chhote ne bap se kahī kī Aī bīp mal kī jo
 hussī mujh lō pahunchīa hī, mujhe de Us ne apna mal mātā unhen bant dī Aī
 thōie dīn bad chhota betī apnī sab kuchh jama kailē dūlē mull kō rō rōna huā
 aī wahan apna mal badchalnī men uīa diya Aī jīb sīb lī haich kī chukī to us
 mull men sakht lī lī pālā rūi wuh muhtaj hone lagī Phī us mull lē ek bashindē ke
 hīn jā para us ne us lō iphē kheton men suar charāne bhejā Aī use aīzū thī kī
 jo phaliyan suā lī hīte thē un se apnī pet bhāie magrī lōi use nī deta thā Phī us
 ne hosh men alā lī lāhā kī Mēie bap kē lītne hī mazdūron lō rōtī ifī it se miltī hī rū
 mūn yahan bhukhī māī rīhī hun! Mūn uthkī apnē bap lē pas jūngī aī us se
 kīhūngī lī Aī bīp main asman kā aī terī nīzāī men gunahgāī huā ab is laīq nahīn
 iabā kī phī terā betī kahlaūn mujhe apnē mazdūr jūsa hī lī lē Pīs wuh uthī rī
 apnē bap kī tarāī rō rōnī huā Wuh abhī dūī hī thā kī use dekhī aī us lē bap lō tās
 rī rī dūrkhāī us kō gālē lagī hīyā rūi bōse liye Bete ne us se kīhā kī Aī bap mūn
 asman lī aī terī nīzāī men gunahgāī huā ab is laīq nahīn iabā kī phī terī betī
 kahlaūn Bap ne apnē nālī aīon se lāhī, kī Achchhe se achchīhā jama jald nīkallī
 use pahīnāo aī us lē hīth men anguthī aī panwōn men jūtī pahīnāo Aī palē hue
 bachhīe lō līkī zabh kīo lī hām khakī lī hushī manān lī vūnkī mērī jīb betā
 mūda thā ab zīndī huā kō gaya thā ab milā hī Pīs wuh lī hushī manāne lage

Lel in us kī bārā betā khet men thā jāb wuh akī ghāī kē nīzāīk pahunchā to gāne
 bājīne aī nāchne lī rōz sunī rūi ek rukh kō bulākār dīryaft lāne laga lī Yīb
 kī hō iabā hāī? Us ne us se kaha lī Terī bhāī ā gaya hāī aī terē bap ne pālā huā
 brichhīā zabh lī rīyā hāī is liye kī use bhālā chāngā payī Wuh gūsse hūr rūr andrī
 jāmā nā chhāī magrī us kī bap bīhāī jālē use mānīne laga Us ne apnē bap se
 jāwāb men lāhī lī Del hītne bārās se mūn terī lī hīdmat kārta hūn aūr kabhī terī
 hukm udulkī nahīn kī magrī mujhe tū ne kībhī el rīkī kī bachchā bhīf nā dīyī kī
 apnē doston lē uthī lī hushī mānātā lēl in jīb terā jīb betā āyī jīs ne terā mal mātī
 kīshīon men uīa dī to us kē liye tū ne pālā huā bachhī zabh kārāyī Us ne us se
 kīhī, Betā tū to hāmēshā mēie pas hāī aī jo lūchhī mēie hāī wuh terā hī hāī lēl in
 lī hushī mānāī rūi shādman hōnā mūnāsīb thā kyūn lī terā jīb bhāī mūda thā ab
 zīndā huā lī hō grīā thā ab milā hāī

The system of transliteration that adopted by the Bible Society and differs somewhat from that employed in the present Society

MODERN URDU OF DELHI

During the last thirty or forty years a school of writers has arisen in Delhi, which has paid attention to the necessity of avoiding the extreme Persianisation of style which had hitherto been fashionable and which is still fashionable in Lucknow.

The author of this school who has obtained the greatest reputation is Maulvi Nazir Ahmad. Two novels by this writer, the *Mir'atu'l-'Arus* (The Bride's Mirror), and the *Taubatu'n Nasuh* (The Repentance of Nasuh), have been edited in England. They are well worth reading, not only as introductions to the Urdu language, but for their contents. They are admirable pictures of the home life of respectable Indian Musalmans of the middle class. The stories are absolutely unobjectionable and full of interest, and are illumined by many pages of true humour. An account of the best editions of these works will be found in the Bibliography under the name of their author, and for further information regarding the school of writers to which he belongs, the reader is referred to Sheikh 'Abdu'l Qadir's work on 'The new School of Urdu Literature' quoted in the first section of the Bibliography.

As a specimen of Nazir Ahmad's style, I give an extract from the *Mir'atu'l-'Arus*. The text is taken from Mr G. E. Waid's edition in Roman characters (London, 1899). The passage selected is a cock and bull story, freely interlarded with pious phrases, told by a swindling old crone to the silly heroine, on whom she is playing the confidence trick. The story is *a propos* of two miraculous (but quite unnecessary) cures, which the old lady presents to the young bride, and which are guaranteed to restore a husband's love and to give children to the most unloved of barren wives. The reader who is curious as to the sequel is referred to the original work. Suffice it here to say that the old lady having gained the bride's confidence successfully decamps with all her jewelry.

Considering that the novel is written by a Musalman for his co-religionists, and is professedly in Urdu, not in Hindi, it is remarkably free from Arabic and Persian expressions. In Lucknow Urdu nearly every word would hail from one or other of these sources. Here fully forty-five per cent of the vocabulary is Indian, about twenty per cent is Persian and less than 31 per cent is Arabic. The small remainder comes from other languages—Turkish, English, and Portuguese.¹

¹ I am indebted to Mr Ward the editor of the *Mir'atu'l-'Arus* for these particulars. I would strongly recommend every one who is interested in the great *Lingua Franca* of India or its literature to read this edition of a highly original and charming novel. The printed translation to Europeans by its being in the Roman character and every assistance is to be expected in the vocabulary and by notes when necessary. An English translation by Mr Ward is published as a separate volume.

CENTRAL GROUP

HINDOSTANI (MODERN URDU OF DELHI)

(Maulavi Nasir Ahmad, circa 1870)

میں حبِ حق کو کٹی بھی تو اوسی چہار میں بھوپال کی
ایک سنگم بھی سوار تھیں۔۔۔۔۔ شائد تم نے اونکا نام بھی سُنا
هو بلعس چہانی سنگم۔۔۔۔۔ سب کچھ خدا نے اونکو دے
رکھا تھا - دولت کی گُجھ اندھا نہ بھی - نوکر حاکم لونڈی غلام
پالکی بالکی سب ہی کُچھ تھا - ایک تو اولاد کی طرف سے معمول
رہا کرتی تھیں - کوی نکتہ نہ تھا - دوسرے نواب صاحب کو انکی
طرف مُطلقاً اِلتفات نہ تھا اور شائد اولاد نہ ہوئے لے سب محتَب
نہ کرے ہوں ورنہ سنگم صُورب سُکُل میں حد سے آفتاب حد سے
ماہتاب۔۔۔۔۔ اور اس حُس و دولت پر مزاج ایسا سادہ کہ
ہم حسے ناحضروں کو برابر بٹھانا اور باب پوچھنا یہ سنگم کو معذروں
سے پرلے درجے کا اعتقاد تھا ، ایک دفعہ سُنا کہ بس کوس
پر کوی کامل وارد ہے - اندھری رات میں اے گھر سے پنابہ نا
اور لے پاس گئیں اور بہر بھر یک شاہدہ باندھے کھڑی رہیں ،
معذروں نے نام لے قُرباں جائے ، ایک مریخہ جو شاہ صاحب نے

[No. 10.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDŪSTĀNĪ (MODERN URDU OF DELHI).

(Maulavi Nagir Ahmad, circa 1870.)

TRANSLITERATION AND TRANSLATION.

Maī jab hajj-kō gai-thī, tō usī jahāz-mē
I when pilgrimage(-to-Mecca)-to gone-was, then that-very ship-in
 Bhōpāl-kī ek Bēgam bhī suwār thī; — shāyad tum-nē un-kā
Bhōpāl-of a Bēgam also passenger was; — perhaps you-by her-of
 nām bhī sunā-hō, Balqīs Jahānī Bēgam; — sab-kuchh Khudā-nē
name also heard-may-be, Balqīs Jahānī Bēgam; — everything God-by
 un-kō dē rakhā-thā; daulat-kī kuchh intihā na thī;
her-to giving placed-was; wealth-of any end not was;
 naukar-chākar, laundī-ghulām, pālki-nālki, sab-hī-kuch
servants-attendants, girls(-and)-slaves, palanquins(-and)-litters, everything-veryly
 thā; ek tō aulād-kī taraf-sē maghmūm rahā-kartī-thī;
was; one indeed family-of direction-from grieved she-continued-to-remain;
 kōī bachcha na thā; dūsre Nawāb-Ṣāhib-kō un-kī taraf muṭlaq
any child not was; secondly the-Nawāb-Ṣāhib-to her-of direction absolute
 iltifāt na thā, aur shāyad aulād na hōnē-kē sabab mahabbat na
kindness not was, and perhaps family not being-of because affection not
 kartē-hō, warna Bēgam šurat-śakl-mē ‘chandē āftāb,
doing-he-may-be, otherwise the-Bēgam form-appearance-in ‘now a-sun,
 chandē māhtāb,’ — aur is ḥusn-o-daulat-par mizāj nisā sāda,
now a-moon,’ — and this beauty-and-wealth-on disposition so simple,
 ki ham-jaisē nāchizō-kō barābar biṭhānā aur bāt pūchhnā!
that us-like nothings-to equally to-give-a-seat and matters to-ask!
 Bēgam-kō faqirō-sē parlē darjē-kā e’tiqād thā. Ek daf’a
The-Bēgam-to mendicants-to utmost degree-of faith was. One time
 sunā ki tin kōs-par kōī kāmīl wārid hai; andhērī
it-was-heard that three kōs-on a-certain saint arrived is; dark
 rāt-mē apnē ghar-sē piyāda-pā un-kō pās gaī, aur pahar-bhar
night-in her-own house-from on-foot him-of near she-went, and a-watch-full
 tak bāth bandhē kharī rahī. Faqirō-kē nām-kē
during hands being-folded standing-up remained. Mendicants-of name-of

qurban jaiye ! Ek martaba jo Shah Sahib ne ākh
sacrificial-offering go ! One time when the Shah Sahib by eyes
 utha kar dekha, fāmayā, 'ja mai, isī rat ko
lifted having it was look ed it was order ed, 'go mother this very night at
 hukm milega' Begam ko khwab mẽ bisharat hui kī
order will-be got The Begam to dream in annunciation became that
 'hajj ko ja aur mudā'ā motī samundā se nikālā' Subh
'pilgrimage to go and desire of pearl ocean from tak- out (At) dawn
 uth hajj kī tayāriyā hone lagī Pā sau mishin
rising pilgrimage of preparations to be began Five-hundred lowly people
 Begam ne ap kirā'ā de kī jahaz par suwai
the Begam by herself the fare given having ship on embark ed
 l arae, un mẽ se ek māī bhī thī Hai
were caused to be made them in from one I also was Every
 waqt ka pas rahna — Begam Sahib (Ilahī' donō jahan mẽ
time of near-remaining — the Begam Sahib (O God ! both worlds in
 surkhru ! mujh par bahut mīhbanī karnē lagī, aur
(may her) face(be) bright ! me on much friendship to do began and
 sahelī kaha kartī thī Das dīn tak barabar jahaz pañi mẽ
comrade used to call Ten days during straight on the ship water in
 chālā gīyā, gīyāhīñ dīn bīch samundā-mẽ ek pahar nazar ayā
went along, on eleventh day mid ocean in a mountain in sight came
 Nakhuda ne kaha 'Koh e Harbsha yehī hī, aur
The captain by it was said 'The Mountain of Ethiopia this verily is, and
 ek baīā kamil fāqr is par rāhtā hī, jo gīyā, bīmudā
a great saint hermit it on dwelling is, who went, possessed of wish
 aya Begam Sahib ne Nakhuda se kaha 'kisi tarīh mujh ko
came' The Begam Sahib by the captain to it was said 'in some way me
 us pahai par pahūchao Nakhuda ne kaha 'Huzur,
that mountain on cause to arrive' The captain by it was said, 'My Lady,
 jahaz to pahai tak nahī pahūch sakta, albatī agrī
the ship indeed the mountain up to not arrive can, certainly if
 ap irshād karī, to jahaz ko langrī lī dī, aur ap ko
you instruction make, then the ship to anchor we may make, and you
 ek līghtī mē bithā kar lī chālī' Begam ne kaha,
a boat in caused to sit having we may take away The-Begam by it was said,
 'khan, yehī sahī' Pīch chālī Begam lī sath Koh e
well, this indeed easy' Five women the Begam of with the Mountain of
 Harbsha par gū-thī, — ek māī, aur chā aur Pāñī par
Ethiopia on gone-were, — one I, and four others The Mountain on

prahūche, to 'ajib tarah l i l hushbu marhak rahu thi Charle
 we arrived then a wonderful kind of odour exhaled being was On-going
 chūthe Shāh Sahib tak prahūche Tu ka maqam thi, na
 on going the Shāh Sahib up to we arrived God of place it was no
 admī na admī id tīn c tarah Shāh Sahib k Shūn mē rahi thi
 man no born of man, all alone the Shāh Sahib a house in dwelling was,
 kasi nūānī shāh l' jais hirishā l Hām sab ko dekhi kar
 what sort of scene appearance l like an angel l Us all seen having
 dū a dī Begam ko barah lūgē dī, aur lūchī
 a blessing was given the Begam to twelve clothes were given and something
 parh kar dām kar dī v Mugh s l rā hī chāhī v l r
 recited having breathing was performed He to it was said, 'depart Agra
 aur Dillī mē logū kē hām hām v l kar Bātī
 and Delhi in people of wishes continue coming to be successful Daughter
 un barah lūgē mē hī dū lūgē v chī hī Hī Hī kar k
 those twelve clothes in of two clothes these are Pilgrimage made having
 jo hāt to Dārah — v t Begam hī
 when we returned the the Dārah — v l was formerly the Begam of
 bat pūchhi na thi — v v chī nūbrat hū hī k marhne
 affair asking not he was — now this pass b came that one won't
 age v Bāmā mē v kar Begam l k hī k pūch the
 before from Bāmā in come having the Begam of having for fall l id
 J' hī Begam ne rāh v pāw ut v Dārah ne
 As even the Begam by the slip from foot was caused to descend the Dārah l v
 apna sai B gām l qidām pū rakh dī v aur so to kar
 his own lead the Begam f feet on was placed and kept kept having
 bhata muaf karai Chhā hū v mī Bīpāl mē hī v
 fault forgiveness was got made Sir years I Bīpāl in pilgrimage from
 v kar thīhī Tāqū kī dū hī hū rāh v l l v
 come having stayed The 'emī of prayer of blessing from successfully
 upratīle All hī rakhī chī hī B gām hī
 one after the other, God preserve(them) ' for sons the Begam of
 mī v rāhī tak hī chūhī thi Phīr mujh l v apnī dē v id
 my stay during been had Again me to my own country memory
 vā Begam se jāt mīgī, bahut v l v
 came the Begam from leave(to go) was asked very much stopping was done,
 māī ne kaha ' Shāh Sahib ne mujh l Dillī Agī kī khidmāt
 me by it was said ' the Shāh Sahib by me to Delhi Agra of service
 supaid l hī mujh ko rāhī jānā rāur hī, ' v chī sun kar
 entrusted v ade v me to there to go necessary is ' this lead having
 B gām ne chāī nāchī mujh l v lūkhat l v
 the Begam by willy nilly me to leave to depart was made

FREE TRANSLATION OF THE FOREGOING

When I went on my pilgrimage to Mecca I had for a fellow passenger a Begam of Bhopal,—perhaps you have heard of her, her name was Balqis Jahani Begam. God had endowed her with every blessing. As for her wealth, there was no end to it. She had troops of servants, women slaves and men slaves, palanquins and litters,—everything, in fact, which she could want. But she had an aching heart about her prospects of a family,—she had no children,—and besides this, the Nawab Sahib, her husband, had altogether ceased to show her any affection. This latter grief was probably due to her being childless, for, as to her personal appearance, as the saying goes, ‘when she wasn’t as bright as the sun she was as fair as the moon,’ and to this beauty and wealth was added a disposition of the purest sincerity and simplicity,—even nobodies like us she would ask to sit down beside her, and talk with them.

Now, she had the greatest faith in wandering mendicants and once she heard that a certain holy saint had arrived at a place some six miles away. So one dark night she started off on foot from her house and stood a good three hours in front of him with folded hands. ‘My life for the fame of such holy men!’ On one occasion when this one lifted his eyes he saw her and said, ‘go, madam, this very night will you receive a command from above.’ That night she had a dream, in which she heard a voice saying, ‘depart on a pilgrimage to Mecca and gather the pearl of your desire from the ocean.’ The first thing in the morning she began the preparations for her pilgrimage. She paid the fares of five hundred poor people, amongst whom I was one, and took them on board the ship with her. She always kept me by her side and (O God, may her face be bright in this world and the next) not only began she to show great friendship to me but even used to address me as ‘comrade.’ The ship went on straight through the sea for ten days, and on the eleventh a mountain came in sight in the middle of the ocean. ‘That,’ said the captain, ‘is the Mountain of Ethiopia, and on it there dwells a holy hermit. There never was a petitioner who went to him that did not have his prayer granted.’ Said the Begam to him, ‘you must get me in some way or other to that mountain.’ ‘You Ladyship,’ replied he, ‘there is not enough water for the ship to go alongside, but, if you wish it, I can have the anchor let go and send you ashore in the jolly boat.’ ‘That will do excellently,’ said she. So five women (myself and four others) went off with her to the Mountain of Ethiopia. When we got there we found the air filled with a wondrous fine odour. We came at length to where His Holiness lived. It was a very place where God alone dwells. Not a man or son of man was there. In his house abode His Holiness in perfect solitude. What a serene appearance he displayed! Like an angel of heaven! As soon as he saw us all he blessed us. To the Begam he gave twelve cloves and, after reciting something breathed over her. To me he said, ‘depart and busy yourself with binging about the desires of the people of Agra and Delhi.’

Daughter here are two of those twelve cloves!

Now, when we came home from our pilgrimage, the Nawab—who formerly had not taken the slightest interest in the Begam,—must needs go down to Bombay a month before the ship was due, and wait there for his wife in order to escort her home. She had hardly got off the gangway before he fell at her feet, and with many tears asked pardon for his neglect. After I came back from the journey I stayed for six years in

Bhōpāl, and while I was there, all owing to the power of the holy man's blessing, one by one, the Bēgam had four sons. By this time I began to think of my own country, and asked her for leave to go away. She would not hear of it, but I reminded her of how His Holiness had made over to me the care of Agra and Delhi, and that I really must go. When she heard this, she had perforce to allow me to depart.

URDŪ POETRY

As a specimen of Urdu poetry of the classic period (as elsewhere explained standard Hindi has no old poetical literature), I give an extract from the *Tanbihu 'l-jahhal*, or Admonition to Fools by the celebrated Mir Taqi. This poet was born at Agra and studied at Delhi under Shuja 'd-din Khan ('Arzu). He lived there up to the year 1782, when he migrated to Lucknow, where he died at a very advanced age in 1710. He and Rifi us-Sadida are considered by native authorities to be the two greatest Urdu poets.

An elegant paraphrase of the poem under the title of *Conseils aux mauvais poètes*, was published by Gracien de Tassy on pp. 300 and ff. of Vol. VII of the *Journal Asiatique* (1825). An Italian translation of this paraphrase was published at Palermo in 1891 by Signor Pugliese Pico under the title of *Consigli ai cattivi poeti*. Monsieur J. Vinson published a more literal translation, under the title of *Satire contre les Ignorants* in the *Revue de Linguistique* Vol. XXX (1891), pp. 101 ff.

Mir Taqi's works have been printed in India. The text of the poem under consideration is carefully edited by Shakespeare in his *Muntakhabat-e-Hindi*. This text has been reproduced in Monsieur Vinson's *Manuel de la Langue hindoustani*. The text given here is based on that of Shakespeare, with a few corrections rendered necessary by the metre. I have to thank Mr. G. E. Ward for assistance rendered in translating this not always easy poem.

We may note a few points in which the language of the poem differs somewhat from the language of the standard grammar. In *baḡu da ne*, by the Elect One (verse 28), the oblique form ends in *a* not *e*. This may, however, be a mere matter of spelling, for most scribes in such cases write a final *a*, but pronounce it *e*. In verse 28 we have an example of the custom which at the present day prevails in Lucknow of treating *saṃyha* as *ṣa*—it were a neuter verb. In verse 13 we have *de haṭ* which is the dialectic form in the Upper Doab for *deta haṭ* he gives. In verse 25 we have *ruḥḥat* construed with a masculine verb. Note also the spelling of *muy lo*, instead of *mugh lo* in verse 14.

In the transliteration, I have marked the vowels as long or short, as is required by the metre so as to assist the scansion and not according to their natural length. *Haṭ* and *haṭ* are each to be counted as one short syllable. A syllable containing a short vowel, and ending in a consonant, is long, if the next syllable begins with a consonant. Thus in the second verse, because *ta* follows *ṣaḥaṭat*, the latter word is scanned — — —. But if such a syllable is followed by a vowel, it may be either long or short. Thus, in the first verse *din aya* is scanned — — —, while in the third verse, *ṣaḥaṭ o* is scanned — — —. Note also that a syllable like *el*, consisting of a vowel naturally long followed by a silent consonant or a syllable like *ḥe'* containing a short vowel followed by two silent consonants, counts as two syllables and is scanned as a trochee (— —), if followed by another syllable commencing with a consonant. Thus in the first verse, *ch din* is scanned — — — and in the fifth verse, *ḥe' l; taqrib la la* is scanned — — — — —. A long final vowel is often shortened, and the Persian *ṣaḥaṭ (e)* may be long or short as required by the metre.

حکایت

شایو قن سا ورورِ اصفہاں انک دس آنا ہلالی اُسکے ہاں
 حادثاں در سے ہو آگاہ کار کی اشارت نا اُسے دس گھر میں ہاں
 عرب و عظیم کی حد سے رہاں پاس لے مسند پہ بیٹھا ساد شاہ
 اُنے کہیںچی اُسکی مرزائی نہی بیٹھے بیٹھے راب حب آی نہی
 (۹) شعر کی بقرب لاکر درمیاں کرے لاگا شاعری کا اِمدحاں
 شعر حواشی کی پڑھا سو بھا علط سننے ہی بھڑکا وہ سُعلے کی بھط
 عَمّے ہو بولا کہ ہاں فراش و خوب کہیں لا منداں میں کی شلاق خوب
 اِس قدر مارا کہ بدم ہو گیا سُوح دسب و پا ہر اک ہم ہو گیا
 کہیں کر ڈلوا دیا دربار میں بہہ حدر پہنچی حو ہر بازار میں
 (۱۰) وارث اُسکے لنگے آ راب کو حب بھون آنا ہو پانا باب کو
 یعنی دسور رماں دشمن نہا نا وہ کچھ نا آسائے قن نہ بھا
 غالباً پانا علط اسعار کو حوش نہ آنا اُس کرم کردار کو
 ورنہ سیوہ اُسکا ہی لطف و کرم حائیرے میں دے ہی دینار و نرم
 متحکوگیوں شلاق کرا ایسی شب کھنکو بدنام ہونا ہی سب

- (۱۵) بس مٹھے ہی بربت ایسی ضرور حائے بٹھوں اک سرآمد کے حضور
 صحت اکسر رکھوں اُس اُسناد سے ساند اُسکی دولت ارسان سے
 بہتچے اک رہے کو مری قتل و قاتل ہو مٹھے اس من من تک کوئے کمال
 اُٹھتے انا مولوی حامی کدے مسو کی تک حدت وس نامی کدے
 حب ہوا کچھ سحر کا رہنے بلند اور مولانا لکے کرے بسند
 (۲۰) بھر کنا اک دس دس سرور پر صاحب درگاہ کے کی حاضر
 کالی امیر اُس زور کا سلاو حوار اح در اور ہی سر خواہاں نار
 کی اسار سد رہ کوئی نہو قصد ہی بر حور کا ہو اے دو
 سامنے انا ہو کی بھئی نظر دھوب من حلا رہا ہو اک بھر
 بعد ازاں انمای ابرو کی کہ ہاں صحت ہی من سے ہوا وہ مدح حواں
 (۲۵) بھر وہن سے دے ملہ رحمت کنا اک مٹھ صاحب کے حکر کر کر کہا
 اگلی صحت کی بھی عرب اسعدر سو ہوئی سلاو حد سے بندر
 انکی اُسکو حائبرہ دے کر کراں بے فرمانا مرقص و ان سے و ان
 من نہ سمجھا بہت کہ وہ کنا بہا بہت کنا در حواں اُس برگردنے کے کہا
 ایسی ہی ہوئی ہن صحتک سلف دس ہو ہو اُنکٹنس کرے بلف
 (۳۰) اسعدر اُسکا بٹھتہ بھا ضرور ناکہ بہتچے بہت حنر بربت و دور
 حوسلے سو حور سری سے نار ائے بربت ہو بیکو اُسناد و بیکو حائے
 ورنہ کرنا بوج کوئی ہر دنگ رنہ رنہ ساعری ہو حانی دنگ

ب حو منں شلاو کی بہہ حام بہا اب حو انا لائوں اعام بہا
 مٹہ کوہہ بھہ ممتہر درمناں نگ ہی کرم مرانل بر بھی ناں
 (۳۹) ے بندری سے ہی رائے اندری حسکو دیکھو حو نہائی حو سری
 ے ناں کاہی سلنے ے ناں اسنے ہی ہر انک سحداں ناں
 س فلم روت ناں ناری بہس حب کہ دوراں سحس ساری بہس
 یوں حرف حو کو کرنا ہی کوس باب کی مہمند نا ہی کسکو ہوس
 ے بندروں سے سرا ہی سحہاں ہی دماغ حرف شکو بھی کہاں

[No II]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ

HINDOSTANĪ (URDU POEIRĪ).

(M₁) Muhammad Taqī, fl 1780 A D)

TRANSLITERATION AND TRANSLATION.

Metre — — — — —

HIKAYAT
STORY

Shaiq e fann tha Wazir e Isfahan
A dert adviser of accomplishment was the Wazir of Isfahan
 Ek din aya Hulah us ke yā
One day came Hulah him of to the house

Hajihā e dai se ho igrah e hai,
The pointers of the doorway by being informed of the matter,

Ki ishariat ta use dē ghrah mē bai
Was made a sign that to him they may give house in entrance

Irāh o tarim li hadd se ziyad,
Honour and respect was made limit than more,

Pis le, masnad pa baithi shid shid
Near bringing, this one on causing to sit happy happy,

Un ne kharich us li mizai bahut
That (Wazir) by was drawn him of much a ship much

Baith baith it jab u bahut,
Seated seated night when came much,

(5) She li taqrib la li dai miran
Poetry of mention brought having between,

Kainc lila shairi la imtihan
Lo-male he began poet's power of testing

She'i khwami li purhi so tha ghair,
Poetry's ecstasies was made, what was recited that was unequal,

Sunt-e hi bhairi woh shoh'le ki namak
On hearing immediately blazed up he flame of manner

Ghusse ho buli li, 'hā, fursah o chub'
Angerily becoming he said that, 'here, sweeper and rod'

Khañch-la maidā mē hī shallaq' khub
Digging taking field in was made beating well

Is qadar mara hī bē dam ho gaya,
So much was he struck that without breath he became

Suj dast o pa har ik tham ho-gaya
Being swollen hand and foot each a pillar became

'Khañch hai dalwa diya darbaī mē,
'Digged(him) having he was caused to be thrown down the court in
 Yeh khabai p hunchi jo harī bazai mē,
This news arrived when every man let in

- (10) Wais us ke le gae a rit-ho,
The news him of carried(him) away coming night at,
 Jab ba khud aya to paya bat-ho
When to himself he came then was found the circumstance to
 Ya'ni, 'dastur e zamā dushman na tha
Viz, 'the Minister of-the age enemy not was,
 Ya woh kuchh na ishq e fann na tha
O! he (in)any(way) unacquainted with accomplishment not was
 Ghaliban paya ghalat ash ai ho,
Probably was found incorrectness the verses to,
 Khush na aya us karun kudar ho
Agreeable not it came that liberality does to
 Wai na shewa us ka hai lutf o karām,
Otherwise the habit him of is praise and liberality,
 Juze mē dē hai dinai o dūram
Reward in he gives dinai and dūram
 Muj ho kyū shallaq kaiti itni shab ?
Me to why beating doing so much (at)night ?
 Kahe ho bad nam hota be srb ?
What for bad-name becoming without cause ?

- (15) Pas, mujhe hī talbirat apni zarai
Consequently to-me verily instruction my own necessary,
 Ja ke baithū ik sar umrd le huzai
Gone having let me sit a top come of (in)presence
 Sohbat aksai rakhū us ustad se
Interourse very much let me hold that teacher with,
 Shayad us hī dault e irshad se
Perhaps him of benefit of instruction from

The word is properly *alaq* but the metre shows that Mir Taqi spelt it with two *l*'s
 The final *a* of *shewa* is considered long owing to the existence of the imperceptible *ā*

P hunche ik utbu ko mei qul o qal,
May arrive a certain high station to my proposition and answer,

Ho mujh is fann-mẽ ik guna' karmal'
There may be to me this accomplishment in one find perfection'

Uth ke aya Maulavi Jamī kane,
Arisen having he came Maulavi Jamī near

Mashq hī jāk chand wis namī kane
Practice was made a little that famous one near

Jīb hū kuchh shē'ī kī utbā buland,
When there became some poetry of degree high

Am Maulavi hige kane parand,
And Lord our began to make approval,

(20) Phn gayā ik din dūr c dīstān rī
Again he went one day doo of the minister on

Hāyb c dīgah nē kī jā līhrī
Porters of the gateway by was made going news

K, rī Amī, us rōr hā shāll iq-khawā
I that, 'O Prince, that day of beating eater

Āj dāi uprī hī phī khwāh in c bar'
Today doo upon is, again desirous of admission'

Kī ishārat, 'add-e iah l rōr hō,
Was made a sign, 'obstruction of road any not let be,

Qasd hāi hīr-khūd hā to mē dō'
Intention is fruit eating of, then to come allow'

Samnē ayā, to kī mēhī rōr rī,
In front he came, then was made downcast lool,

Dhup mē jālta rīhā to ik pīhrī
Sunshine in burning he remained then one watch

Bā'd az an imā-e rīhū kī kī, 'hā',
After of that sign of eye-brow was made that, 'yes,'

Sahn hī mē se hūā woh madh khā'ī
Com tyar'd even in from became he eulogy reciter

(25) Phr wahī se dē silī rukhsat hīyā
Again there from giving a-present dismissal was made

Ik musahib nū pīgā hī l rī hīhī,
A courier by courage made having it was said,

'Aghī sohbat hī thī 'īrat is qārī,
'To me interview was honour to this degree,

The 'a of gu is proved fully long owing to the existence of the an f receipt 11 A

* Aghī rī utbā is upon lee owing to the unacceptability. So also is seen in the q fnt instances to wī d l al all, ot aware attention

- So hu shallaq hadd se beshta
Yet became a beating limit than more
 Abhi us ko jaiza de lai guā
Now him to reward given having heavy,
 Tu ne firma ja murakhkhās wā-se wā
I hee by was ordered permitted-to depart there from there
 Naĩ na samjha jeh lĩ woh kya tha jeh kya'
I not understood this that that what was this what'
 Dai jawab us bai guzida ne laha,
In answer that Ilect one by it was said,
 Aisi hi hoti hai trahil e salaf?
'Such verily become moelings of the past'
 Drst ho to un ki tai karye talif
Hand he may be then him male ruin
 (30) Is qadr us ka tanribboh tha sarai,
To this degree him of admonition was necessary,
 Ta ki p hunchi jeh lharbar nrazdik o dur
In order that may have this news near and far
 Jo sune, so khud sari se bizi, y,
Who may hear, he self conceit from may refrain,
 Tarbiyat hune ko ustado ki jay
Instruction being for teachers of may go
 Wai ni karta puch goi hri dabring,
Otherwise would make nonsense speaking every lout,
 Rasta rasta sha ni ho jati rang
Going going poetic-still would-become ignominy
 Tab jo mai shallaq ki yeh kham tha,
Then when by me beating was done this one raw was,
 Ab jo ya laiq e in am tha'
Now when he came worthily of reward he was'
 Qissa kota The mumayyiz dā myā,
(Of the) story the (long and) short There were discriminating between,
 Rang hai kum e mazabil pri bhi yā
Sense of shame is the wom of the dunglill on even here
 (35) Be tarazi se hri iari abtari
Indecetion fi on is becoming usual deterioration,
 Jis ko dekhu khud numai khud sari
Wom you nay see(there is) self orientation self conceit
 Ne bayā la hai sulqa ne zibā,
Letter explanation of is si in nor action,
 Is pr hri hai ol Sahban e bayā
This on is every one a Sahban of oration

Bas qalām! Waqt e zabāḥ bāzī nahī
Enough pen! Time of tongue feats is not
 Chup, hī dauran e sukhārīn sazī nahī
Silence for time of eloquence it is not
 Kūn haif e khub lō lāta haī goḥ²
Who advice good to makes hearing²
 Bat hī fahmīd ka haī hīs ko Hoḥ³
Word of understanding of is whom to intelligence?
 Be tamrō se bhāsa haī sab jāhā⁴
The indiscreet by filled is all the world
 Hī dimagh e haif ham lō bhī kahā⁵
Is patience of advice me to also toler e?

FREE TRANSLATION OF THE FOREGOING

Passionately devoted to the Muses was the Wazir of Ispahan and one day Hīlāl¹ approached his palace. Informed by the gate porters of the poet's arrival the minister made sign that he should be admitted into the audience hall of the palace. The greatest honour and respect were shown to him, His Highness called him up, caused him to sit rejoicing on the throne by his side and made a point of addressing him as often as possible by the title of Prince.² After they had sat together for a long time night fell and then the Wazir turned the conversation on to the subject of poetry and proceeded to test his visitor's poetic powers. Hīlāl recited some of his verses and in doing so made a false quantity. Directly he heard it His Highness burst forth like a flame and in a rage he cried, 'Whither there! A sweeper, and a rod!' He dragged him out into the palace grounds and there gave him such a thorough drubbing, that he fell like a breathless corpse upon the ground with limbs numb and swollen like pilulas.

When the news spread through every bazaar that Hīlāl had been dragged about and dashed down in the very audience hall his people came and carried him home by night.³ After he came to himself he discovered the Wazir's intentions (by the following train of reasoning) —

His Highness, the Minister of the Age was no enemy nor was he by any means unacquainted with the canons of poesy. Probably he noted something incorrect in my verses and they sounded harsh to His Munificence. His usual habit is to give praise and to show liberality and (on others) he bestows golden sequins and silver coins as rewards. Why did he give me such a drubbing last night? Surely it was not without a cause that I was thus disgraced. It is evident that I must continue my studies and that I must go and sit at the feet of some illustrious scholar. I must hold frequent

¹ Hīlāl was a Tartar poet famous for his amorous lyrics. He died about 1630 A.D.

² He was admitted as do the house. It will be seen that on his next visit he had to stand in the courtyard. The audience hall occupied one side of the courtyard being separated from it by a row of arcades not by a wall.

³ Literally dragged out his prince ship. Maza o pr ce s often goes on as an honorary title to eminent scholars. The word is a double meaning the phrase also signifies a drugging or quieting as was also said by button holed him.

⁴ Warā lōre probably means merely fine lines and relations but Gān-e-Thāyī takes the word in its literal sense of tears. The commentators that Hīlāl was supposed to be dead and that he has returned only to find to their disappointment that he had recovered.

intercourse with my master and perhaps through his instruction I may attain to a certain eminence in elocution and to some sort of perfection in the Musicals art

So rising he repaired to the learned Jamī¹ and studied a little with that famous author. When he had arrived at some sort of eminence in the poetic art and his master began to express his approval he returned one day to the gate of the minister. The gate porters approached His Highness with the intelligence — Your Majesty said they he who was dubbed the other day is now again at the door and prays for admission. He made a sign of consent let no one stop his entrance. As he is determined to succeed let him enter. He came before His Highness who lowered his eyes (and affected to be engaged on some business). The poor poet remained standing (outside in front of the audience hall) scorched in the sun for at least three hours. At length the Wazir raised his eyebrows and merely said well² and then the unfortunate man had to recite his panegyric from where he was standing in the courtyard³. Without being called up when he had concluded he was simply given a present and told to go.

One of the Wazirs boon companions took courage and said. At the former interview Your Highness paid him so much honour and then gave him the severest possible cudgelling. Now Your Highness has given him a royal reward but has got rid of him without further ceremony straight off from where he was. I understand not. What was that⁴ and what was this⁵? In answer the Elect One deigned to reply. Is such mockery of the time honoured (rules of poetry) to be allowed to exist⁶? When you have (a model) in your power destroy him pitilessly. Such correction was necessary for him that the news of it might reach near and far and that he who heretofore refrained from self conceit and seel teachers from whom he may receive instruction. Otherwise every lout would be uttering his nonsensical tall and by degrees the art of poetry would fall into disrepute. When I dubbed this Hilālī he was a raw (and untaught) but when he came this time he was worthy of reward.

Not to make too long a story — there were men of discernment at that period — here too there arises a sense of shame at (my detractors) those worms of the dunghill. From this want of discernment a deterioration in poetry is becoming prevalent and at whom soever you look you see nothing but self ostentation and self conceit. There is neither the skill for telling a story effectively nor the command of language (to put it into choice words) and over and above this each (would be poet) considers himself a Sahibn of eloquence⁷.

Let not my pen run away with me — now is not the time for feats of oratory. Silence — for it is not the season for eloquence. Who nowadays listens to good advice? Who has sufficient intelligence to understand (my) words? The whole world is filled with people of no discernment and where also have I patience to bear (their) rejoinders?

Jamī (1414-1492) the author of the Yusuf o Zulaikha, was one of the most famous of Persian poets.

There was no such person in the state. He was simply told to go on.

The courtier or *sak* would be outside the place but go to outside the audience hall. The courtiers of course with the poets for me welcome when he was introduced into the hall and sat on the throne beside the Wazir. Now he is dismissed from the *sak* himself (*sak* = *sa*) the thing called up.

The one who has said the *Qul tan* will not require to be commanded by Subhan Wali (died 673 A.D.) the most celebrated preacher of the early days of Islam. It is said that he used to speak for a whole year before an assembly without once repeating a single phrase.

Patience is not one of the direct meanings of *d magh* but *de d magh* means impatient. Some such meaning a patient is the only possible one here. We might use the English metaphor of stomach. I have no stomach to bear my opponents' criticisms.

MODERN URDŪ POETRY

As a further specimen of Urdū poetry I give a set of verses by Shamsul ulma Sayyid Altāf Husain Ansari Pampri commonly known as Hali who is another member of the new school of Delhi authors to which Nazim Ahmad also belongs. Hali has a great reputation for his verse as that writer has for his prose. The school aims at abandoning the false hyperbole which is so common a feature in oriental verse and at depicting thoughts in natural colours. In the poem here quoted Hali addresses his Muse and encourages her to adhere to simplicity of diction and to truth. As will be seen his style though full of Persian words combines simplicity with great elegance of thought and expression. The text is taken with Mr G. E. Woods' kind permission from his edition of the Quatrains of Hali.

Regarding the system of transliteration here adopted for Urdū poetry and the method of scansion see p. 147. Note specially that in words like *fiṣṭa* (verse 2) or *ṣṭ* (verse 3) the syllable containing a long vowel followed by a silent consonant is scanned as a trochee (— ◡). Thus *fiṣṭa* is scanned ◡ — ◡ ◡ and *ṣṭ* is scanned — ◡ —.

[No 12]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (Modern Urdu for 13)

(Hālī)

ای شعر - دل درک نہ ہو تو جو عم نہیں
 رحمت نہ جس نے سو نہ ہو دل اُردار ہو
 مہم نہ ہو رحمت عالم اگر مہم
 س - سادگی سے اور ایسی نہ بار ہو
 دہرے اسلی نا اترتاری دات میں
 جس دہرے سے ہے بختار ہو
 میں انداز دیا ہیں سنا کہاں کو
 اسے دیکھ ، - اور دہرے ، سار تو
 ہو - بنا ہی دہرے متنت ہو سو حذر (5)
 دہرے نا دہرے دہرے دہکا چہار ہو
 دہرے دہرے دہرے دہرے دہرے شاعری
 قتلہ ہو اب ادھر ہو نہ کنحو سار ہو
 اہل سار کی آنکھ میں رہنا ہے کرعزیر
 جو منحصر میں اُسے نہ رکھ سار سار تو

ناک اُوپری دوا سے ندی کر چڑھاس لوگ
 معدور حاس اُنکو - حو هو حارہ سار نو
 حَب حاب اے سچ سے کسے حادلوں میں کمر
 اوبکا ابھی نہ کر علم امدار نو
 (۱۰) حو نالندھس اُنکو بنا حور نیکے راہ
 کر چاہنا ہے حصر کی عمر دزار نو
 عتب کا بصد ملک کی خدمت میں ہے حصا
 محموند حاس آپ کو کر ہے انار نو
 امی شعر - راہ راسب پتہ نوح کہ پڑلنا
 اب راہ کے نہ دیکھہ شب و روز نو
 کرنی ہے فتح کرنی دنیا بولے نکل
 بندڑوں کا ساتھ چھوڑ کر اپنا چہار نو
 ہوئی ہے سچ کی قدر - پتہ معدریوں کے بعد
 اسکے خلاف ہو - نو سمجھتے اُسکو شاد نو
 (۱۱) حو مدرداں ہو اپنا - اُسے متعذر سمجھتے
 ہالی کو نچھہ نہ بار ہے - کر اُسے بار نو

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (MODERN URDU POETRY)

(Halk)

TRANSLITERATION AND TRANSLATION

Metre — — — — — — — — — —

Al she 1, dil fireb nā ho tu, to gham nahī,
O Poetry, heart beguiling not mayst be thou, then sorrow not,

Par tujh pa haif hai, jo na ho dil gudāz tu
But thee on pity is if not mayst be heart melting thou

San at pa ho fīcīfī 'alam agar tamam
Shall on may be fascinated world if entire

Hā sīdagi se aīyo apnī nā baz tu
I es simplicity from come thine own not back thou

Jauhar hai iasī kā agar terī zat mē,
Jewel is sincerity of if thy nature in

Tāhsīn e iōzgaī se hai be nīyaz tu
Applause of (present) time from art independent thou

Husn apna gāī dīkha nahī sakta jahan ko
Beauty thine own if male to see not thou canst the world

Apne ko dekh — aū kar apne pa naz tu
Thyself look at — and male thyself on pride thou

5 Tu ne kīya hai bahī e haqīqat ko māuj khez ,
Thou by made is the ocean of reality billow raising ,

Dhoke ka gharq lāī le iahagī jahīz , tu
Imposture of snail made having, thou wilt remain, the ship thou

Woh dīn gae kī jhut tha imān e shīrī ,
Those days are gone that falsehood was the creed of poetics

Qibla ho ab udhai , to nā kījo namāz ' tū
The Qibla may be now in that direction then not male worship thou

Ahl e nazar kī ākh mē rāhna hai gāī 'arīz ,
Men of insight of eyes in to live is if precious,

Jo be basar hai un se na rakh sīz baz tu
Who without eyes are them with not hold conco d thou

Nā upāī dāwī se terī gar charhāṣ log ,
Noses upcrawls medicine from thy if raise people,

- Mn'vui jan un-ko,— jo ho chara sar tu
Accused consider them,— if mayst be remedy prepare thou
 Chup chap apne sach-se liye-ja dil-e-mē ghar,
Silently thine-own truth-by build up hearts in a home,
 Ūcha ablu na hai 'alam-e imtiyaz tu
High now even not make the-banner-of refinement thou
 10 Jo nā bilād hāī un-ko bata choi ban ke rah
 10c *Who without-country are them to show thief (become-having) the way*
 Gai chahta hai Khirī-kī 'umī e daraz tu
If wishing thou-art Khirī-of the-life long thou
 'Izzat ka bhed mull-kī khidmat-mē hai chhupa,
Honour of secret country of service in is hidden,
 Mahmud jan ap-lo, gar hai Ayaz tu
Mahmud think thyself if thou art Ayaz thou
 Aī she'r, rah-e rast pa tu jab lī pai liya
O poetry road straight-on thou when that threwest-thyself
 Ab rah le na del h misheb o-farāz tu
Now the road-of not look at follows (and) heights thou
 Kāim hāī fath gai nai dunyā to le nikal
To be made is conquered if a new world then go forth (and) take
 Betō ka sath chhoi lar, apnā jahar tu
Rafts of company abandoned having, thine own ship thou
 Hoti hai sach-kī qadi, — pr be qadiyō le ba'd,
Becoming is truth of appreciation —but non appreciation of after
 Is ke khilaf ho, to samajh us ko shir tu
This of contrary may be then consider it is art thou
 15 Jo qadi dā ho apna, use mughtānam samajh,
Who appreciator may be your own, him a prize consider,
 Hāi lo tujh-pa nar hai,—kar us pa nar tu
Halt to thee on pride is —make him on pride thou

FREE TRANSLATION OF THE FOREGOING¹

1 My Muse! if thou be not heart-beguiling, it is no sorrow, but pity on thee if thou be not heart melting, thou

2 Though the whole world be spell bound in allegiance to artifice, Courage! from thine own simplicity turn not back, thou

3 If there is in thine own nature the precious gem of sincerity, independent of applause from the present age art thou

4 If thou canst not make the world turn to look at thy beauty, look at thyself, and take a pride in thine own self, thou

¹ The translation is by Mr G E Ward to whose kindness I am also indebted for the text. The notes are mine

5 The deep sea of reality thou hast made heave its waves, thou shalt sink the ship of imposture, and still survive, thou

6 Those days are past when lies were the creed of verse making, now should the *Qibla*¹ shift that way, do not worship thither, thou

7 If to live within the eyes of men of insight is precious,² with those void of vision hold no compromises, thou

8 Should men turn up their noses at thy new-fangled medicine, hold them excused,—if so be thou art a wise physician, thou

9 In staidness, with thy truth, build up a home in peoples' hearts, exalt not the banner of refinement yet, thou

10 Disguised as a thief point out the road to the benighted, if thou wish for the long life of Ehjah,³ thou

11 Honour's secret lies hidden in the service of one's country Think thyself to be Mahmud, if thou art Ayaz,⁴ thou

12 O Muse! since thou hast erst thyself upon the straight path, begin not now to look upon its ups and downs, thou

13 If a new world is to be conquered, do thou go forth, and take, clear of the hugging rafts thine own ship, thou

14 Value for truth does come,—but after disparagements If there be an instance to the contrary, think it rare, thou

15 Should any recognise thy merit, count him one more gained. Hah! has pride in thee, have a pride in him, thou

¹ The *Qibla* is the temple of the *Ka'ba* at Mecca towards which Muslims turn their faces when at prayer

² Mr Ward suggests as an alternative rendering 'If (thou wish) to live honoured in the eyes of men of insight

³ *Khwaja Khizr* or the Green Prophet so named from the traditional colour of his apparel is usually identified by Muslims with the prophet Ehjah. He is said to have discovered and to have drunk of the Fountain of Life and hence lives for ever

⁴ Ayaz was a favourite slave of Sultan Mahmud of Ghazni. He is the hero of many stories. His master's courtiers who were jealous of his influence accused him to Mahmud of purloining his jewels from the treasury. The next time he went there the Sultan followed him secretly. What was his surprise to see Ayaz draw from one of the chests a suit of old and dirty garments with which having clothed himself he prostrated himself on the ground and returned thanks to the Almighty for all the benefits conferred upon him. The Sultan went to him and demanded an explanation of his conduct. He replied: 'Most gracious Sir, when I first became your Majesty's servant this was my dress and till that period humble had been my lot. Now that by the grace of God and your Majesty's favour I am elevated above all the nobles of the land and am entrusted with the treasures of the world I am fearful that my heart should be puffed up by vanity. I therefore daily practise this act of humiliation to remind me of my former insignificance. The Sultan being much pleased added to his rank, and severely reprimanded his slanderers. See Bayle's *Oricntal Biographical Dictionary* s.v. Ayaz. Mahmud himself was a mighty monarch who invaded India no less than twelve times. He died A.D. 1030

HIGH LITERARY HINDI OF BENARES.

The following version of the Parable of the Prodigal Son, by Bābū Syām Sundar Das, is in the high Sanskritised Hindi fashionable for literature written in Benares. Sanskrit words abound. In the very first sentence we have two,—*manushya*, a man, and *putra*, a son. Sanskrit spelling is also affected, as in *ams* for *ans*, *ś* for *sh*, *des* for *des*, a country, *daya* for *daya*, compassion.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

(Bābū Syām Sundar Dās. 1899)

किसी मनुष्य-के दो पुत्र थे । उन-में-से कुटुम्ब-के पिता-से कहा कि हे पितृ अपनी संपत्ति-में-से जो मेरा अंश हो सो मुझे दौजिए । तब उस-ने उन-को अपनी संपत्ति बाँट दी । कुछ दिन बीते कुटुम्ब पुत्र सब कुछ इकट्ठा कर-के दूर देश चला गया और वहाँ लुचपन-में दिन बिताते-हुए उस-ने अपनी संपत्ति उड़ा-दी । जब वह सब कुछ उड़ा चुका तब उस देश-में बड़ा अकाल पड़ा और वह कंगाल हो-गया । और वह जा-के उस देश-के निवासियों-में-से एक-के यहाँ रहने लगा जिस-ने उसे अपने खेतों-में सूअर चराने-पर रक्खा । और वह उन मोर्चों-से जिन्हे सूअर खाते-थे अपना पेट भरना चाहता-था क्योंकि उस-को कोई कुछ नहीं देता-था । तब उसे चेत हुआ और उस-ने कहा कि मेरे पिता-के यहाँ कितने मजूरों-के खाने-पर भी बहुत रोठियाँ बची रहती-हैं और मैं भूख-से मरता-हूँ । सो मैं उठ-के अपने पिता-के पास जाऊँगा और उन-से कहूँगा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-लिये मैं फिर आप-का पुत्र कहाने-के योग्य नहीं हूँ । मुझे अपने मजूरों-में-से एक-के समान समझिए । तब वह उठ-के अपने पिता-के पास चला । पर दूर-ही-से उस-के पिता-ने उसे देख-के दया की और दौड़-के उस-के गले-में लिपट-के उसे चूमा । पुत्र-ने उस-से कहा कि हे पिता मैं-ने स्वर्ग-दैव-से विरुद्ध और आप-के सामने पाप किया-है । इस-से अब आप-का पुत्र कहाने-के योग्य नहीं हूँ । परंतु पिता-ने अपने दासों से कहा कि सब-से उत्तम

वस्त्र निकाल-के दूमे पहिराओ और इस-के हाथ-में अँगूठी और पावों-में जूते पहिराओ । और हम-लोग मिल-कर खावें और आनंद करें क्योंकि यह मेरा पुत्र मर-गया-था फिर जीया है खो-गया-था फिर मिला-है । तब वे आनन्द करने लगे ॥

उस-का जेठा पुत्र खेत-में था । और जब वह आते-हुए घर-के निकट पहुँचा तब उस-ने बाजा और नाच-का शब्द सुना । और उस-ने अपने सेवकों-में-से एक-को अपने पास बुला-के पृच्छा कि यह क्या है । उस-ने उस-से कहा कि आप-का भाई आया है सो आप-के पिता-ने उत्तम भोज दिया-है इस-लिये कि उसे भला चंगा पाया-है । यह सुन उस-ने क्रोध किया और लौटना चाहा । इस-पर उस-का पिता बाहर आ उसे मनाने लगा । उस-ने पिता-को उत्तर दिया कि देखिये मैं इतने वरसों-से आप-की सेवा करता-हूँ औ कभी मैं-ने आप-की आज्ञा-का उल्लंघन नहीं किया । और आप-ने मुझे कभी एक सेमना भी न दिया जिस-से अपने मित्रों-के संग मैं आनन्द करता । परंतु आप-का यह पुत्र जिस-ने वेश्याओं-के संग आप-की संपत्ति उड़ा-दी-है ज्यों-ही आया त्यों-ही आप-ने उस-के लिये उत्तम भोजन बनवाया-है । पिता-ने उस-से कहा कि हे पुत्र तू सदा मेरे संग है । इस-लिये जो कुछ मेरा है सो सब तेरा है । परंतु आज तुझे आनंद करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मर-गया-था फिर जीया है खो-गया-था फिर मिला है ॥

[No 13]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

(Bābū Syām Sundar Dās, 1899)

TRANSLITERATION AND TRANSLATION

Kisi manushya kē do putia the Un mē se chhut'le ne pita se
A certain man of two sons were Them in from the younger by the father to
 kahrī kī he pita ṛp'nī sampatti mē se jo mera ums ho so
it was said that O father your fortune in from what my share may be that
 mujhe dije lab us nē un ko ṛp'nī sampatti bāt di
me to give Then him by them to his own property having been divided was given
 Kuchh din bitē chhut'la putia sab kuchh ikattha lāi kē dūi dēś
Some days after the younger son all things together made leaving distant country
 chhā gayī aur wahā kuch prā mē din bitate hue us ne ap'nī sampatti
went away and there debauchery in days passing him by his own fortune
 uā di Jab wāh sab kuchh urī chuka tab us dēś mē brā
was wasted away Then le all things wasted completely then that country in great
 lāl prā un wāh lāgal ho gaya Aur wāh jā le us dēś kē
famine fell and le poor became And he gone having that country of
 nīwasīyō-mē se ek kē yāhā rāh'ne laga jis ne use ap'nē khetō mē
inhabitants in from one of near to live began, whom by to him his own fields in
 suai charne par rakhrī Aur wāh un mothō se jinhe suar
swine feeding on it was sent And he those water grasses with which the swine
 khate-the ṛp'nī pet bhār'nā chah'ta tha, l yō kī us kō kōi
eating were his own belly to fill wishing was because that him to any one
 kuchh nahī deta tha Tāb use chh't hua aur us ne
anything not giving was Then to him remembrance became and him by
 kaha kī mere pita kē yāhā kit'nē majūnō kē l hane par bhī
it was said that 'my father of here how many labourers of eating after even
 bahut lotiyā bāohi rah'ti hī aur māī bhukh se mā'ta hū So māī
many loaves saved remaining are and I hunger from dying am So I
 ūh kē ṛp'nē pita kē pas jāūgī aur un se kahūgā kī 'he pita
 arisen having my own father of near will go and him to will say that, O father,
 māī nē Swarg-Dāy se nūddh un up kē sam'nē pap liya hai,
me by Heavenly-Deity from contrary and your Honour of before sin done is

is live maĩ plur ap kī putī kahane-ke rogva nahĩ hũ, mujhe
this for I again your Honour of son being called of worthy not I am, me
 ʔp'ne mʔjuõ mē-se ek ke sīman sīmʔjhu' ' ' Tab wāh uth ke
your own labourers in from one to equal I now' ' Then he arisen having
 ap'ne pita ke pīs chala, pū dui hī se us-ke pita ne use
his own father of near started, but distance even from him of father by him
 dekhi ke dāʔ kī, aur dāʔ ke us ke gal-mē hpat ke
seen-having pity was done, and run having him of neck in enfolded being
 use chumī Putā-ne us se l hī kī, 'he pitī maĩ ne
to him it was kissed The son by him to it was said that, 'O father, me by
 Swag Dāʔ se viruddh ʔu ʔp-ke sam'ne pīp hīva hai,
Heavenly Deity from contrary and your Honour of presence in sin done is
 is se ab ʔp kī putī kahane ke rogva nahĩ hũ' Parantu
this from now your Honour of son being called of worthy not I am' But
 pita ne ap'ne dasō se kaha lī, 'sab-se uttam wastra
the father by his own servants to it was said that 'all than excellent clothes
 nikāl-ke use pīhu ʔu is kī hīth mē āguthī ʔur pavō mē
taken out-having to this-one put and this one of hand on ring and feet on
 jute pahnao, aui ham log mil kī kīwē aui anand laiē,
shoes put, and we people united being let eat and rejoicing let make,
 kvō kī yah mei ʔutā mai gīva thī, phū jī hai, kīho gīva thī phū
because that this my son dead gone was, again alive is lost gone was again
 mila hai' Tāb we anand kar'ne lage
found is Then they rejoicing to make began

Us kī jethī putā khet mē thā, aui ʔab wāh ate hue ʔhar ke nikāt
Him of the elder son field in was, and when he coming house of near
 pahūcha tāb us ne bājī aui nach kī sabd sunā, ʔu us ne ʔp'ne
arrived then him by music and dance of sound was heard, and him by his own
 sew-kō mē se ek kō ʔp'ne pas bulī-ke puchiha kī 'ʔh
attendants in from one himself of near called having it was asked that 'this
 kī hī? Us ne us se kaha kī ap kī bhāi avā hī,
what is?' Him by him to it was said that 'your Honour of brother come is,
 so ap ke pita ne uttam bhōj dīʔ-hī, is-live kī use bhīlā
so your Honour of father by excellent feast given is this for that for him well
 chīngī pavī hai' Yah sun us ne krodh hīva aui lūt'na
in health found it is This hearing him by anger was done and to return
 chaha Is pū us kī pita bahār ʔ use manane laga
it was desired This on him of the father outside coming him to appease began
 Us ne pita kō uttar dīva kī 'dekhīve, maĩ it'ne bīʔō se
Him by father to answer was given that, 'see I so many years from
 ap kī sewa kar'tā hũ aur labhī maĩ ne ap kī ajā kī
your Honour of service doing am and eter me by your Honour of order of

ullanghan nahĩ lĩya aur ap ne mujhe kabhi ek mem'na bhi
transgression not was done, and you Honour by me to ever a lamb even
 nĩ diya jis se ap'ne mitrõ ke sang mai anand
not was given which by my own friends of in company I rejoicing
 kar'ita Parantu ip ka yah putra jis ne vesyaõ ke
might have made But you Honour of this son whom by harlots of
 sang ap ki sampatti uia di hai jyõ hi aya tyõ hi
in company you Honour of fortune wasted is as even he came so even
 ap ne us ke hye uttam bhojan ban'waya hai ' Pita ne
you Honour by him of for excellent feast been got prepared is' The father by
 us se kaha ki, he putra tu sada mere sang hai,
I in to it was said that, O son, thou always me of in company art,
 is hye jo kuchh mera hai so sab tera hai, parantu aj tujhe
this for what ever mine is, that all thine is, but to day to thee
 anand lai'na aur haishut hona uchit tha, hyõ hi yah tera
rejoicing to make and glad to be proper was, because that this thy
 bhai mar gaya tha, phir jiya hai, kho gaya tha phir mila hai '
brother dead gone was, again alive is, lost gone was, again found is'

As another example of high Hindi I give the authorised Hindi version of the Parable issued under the auspices of the British and Foreign Bible Society. It closely resembles the preceding version, and it will be sufficient to give the text without transliteration or translation.

[No. 14.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDŪSTĀNĪ (STANDARD HINDĪ):

(North India Bible Society, 1898.)

किसी मनुष्यके दो पुत्र थे । उनमेंसे कुछकेने पितासे कहा हे पिता सम्पत्तिमेंसे जो मेरा अंश होय सो मुझे दीजिये । तब उसने उनको अपनी सम्पत्ति बांट दिई । बहुत दिन नहीं बीते कि कुछका पुत्र सब कुछ एकट्ठा करके दूर देश चला गया और वहां लुचपनमें दिन बिताते हुए अपनी सम्पत्ति उड़ा दिई । जब वह सब कुछ उठा चुका तब उस देशमें बड़ा अकाल पड़ा और वह कंगाल हो गया । और वह जाके उस देशके निवासियोंमेंसे एकके यहां रहने लगा जिसने उसे अपने खेतोंमें सूअर चरानेको भेजा । और वह उन छीमियोंसे जिन्हें सूअर खाते थे अपना पेट भरने चाहता था और कोई नहीं उसको कुछ देता था । तब उसे चेत हुआ और उसने कहा मेरे पिताके कितने मजूरोंको भोजनसे अधिक रोटी होती है और मैं भूखसे मरता हूं । मैं उठके अपने पिता पास जाऊंगा और उससे कहूंगा हे पिता मैंने स्वर्गके विरुद्ध और आपके साम्ने पाप किया है । मैं फिर आपका पुत्र कहावनेके योग्य नहीं हूं मुझे अपने मजूरोंमेंसे एकके समान कीजिये । तब वह उठके अपने पिता पास चला पर वह दूरही था कि उसकी पिताने उसे देखके दया किई और दौड़के उसके गलेमें लिपटके उसे चूमा । पुत्रने उससे कहा हे पिता मैंने स्वर्गके विरुद्ध और आपके साम्ने पाप किया है और फिर आपका पुत्र कहावनेके योग्य नहीं हूं । परन्तु पिताने अपने दासोंसे कहा सबसे उत्तम बख्त निकालके उसे पहिनाओ और उसके हाथमें अंगूठी और पांवोंमें जूते पहिनाओ । और मोटा बछड़ू लाके मारो और

हम खावें और आनन्द करें । क्योंकि यह मेरा पुत्र मूआ था फिर जीआ है खो गया था फिर मिला है । तब वे आनन्द करने लगे ॥

उसका जेठा पुत्र खेतमें था और जब वह आते हुए घरके निकट पहुँचा तब बाजा और नाचका शब्द सुना । और उसने अपने सेवकोंमेंसे एकको अपने पास बुलाके पूछा यह क्या है । उसने उससे कहा आपका भाई आया है और आपकी पिताने मोटा वखडू मारा है इसलिये कि उसे भला चंगा पाया है । परन्तु उसने क्रोध किया और भीतर जाने न चाहा । इसलिये उसका पिता बाहर आ उसे मनाने लगा । उसने पिताको उत्तर दिया कि देखिये मैं इतने बरसोंसे आपकी सेवा करता हूँ और कभी आपकी आज्ञाको उल्लंघन न किया और आपने मुझे कभी एक सेन्ना भी न दिया कि मैं अपने मित्रोंके संग आनन्द करता । परन्तु आपका यह पुत्र जो वैश्याओंके संग आपकी सम्पत्ति खा गया है ज्योंही आया त्योंही आपने उसके लिये मोटा वखडू मारा है । पिताने उससे कहा है पुत्र तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । परन्तु आनन्द करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मूआ था फिर जीआ है खो गया था फिर मिला है ॥

HINDŌSTĀNĪ IN THE UNITED PROVINCES, THE PANJAB, CENTRAL PROVINCES, RAJPUTANA, AND CENTRAL INDIA

The Hindostanī spoken in the United Provinces of Agra and Oudh requires no further illustrations. That of Lucknow has already been very fully dealt with. Over the rest of the provinces where it is not a vernacular, Hindostanī is largely used by the better classes of Musalmans by Native Christians by educated Hindus as a *lingua franca* and very generally in the large cities. The same remarks apply to the Panjab to the Central Provinces to Rajputana and to Central India.

HINDOSTĀNĪ IN EASTERN INDIA

Hindustānī is also spoken in Assam Bengal Bihar and Orissa In Assam it is spoken only by immigrants In Bihar it is used much as in the United Provinces, but to a less extent a large number of middle class Musalmans speaking Awadhī instead, so that we find three languages in use in the territory—Bihārī by the mass of the population Awadhī by middle class Musalmans of the country parts and Hindostānī in the great towns and among the upper class Musalmans As we go East in Bihar the employment of Awadhī disappears¹

In Bengal proper most of the Musalmans speak Bengālī more or less mixed with Persian and Arabic words The upper class Musalmans (who often have marriage connexions with Upper India) however speak Urdu and often very good Urdu In Western Bengal Hindostānī is more widely spread and in Bihārum it is largely spoken by all Muslims Hindostānī in fact is so much the language of the Musalmans of Western Bengal and Orissa that when a family is converted to Islam it changes its language also For instance the Gupadā Bhuiyā family of Balasore were formerly Hindus but since they became Muslim they have abandoned their native Orissā for the Hindostānī of their co religionists

The Musalmans of Orissā though they form an exceedingly small fraction of the population have preserved a fairly pure though not very grammatical Urdu as the language of their home life

The upper class Musalmans of Bengal employ the Persian character for writing their Hindostānī The lower classes, when literate, usually employ the Bengālī or the Nagari character In Eastern Bengal especially the Nagari is quite common among Muslims As an example of Bengālī Hindostānī I give a short extract from the Parable of the Prodigal Son which illustrates the language of the Muhammedan population of Bihārum It was received in the Nagari character The only thing to be remarked in it is the spelling The influence of the Bengālī round them makes them pronounce a short *a*, when written, like the *o* in 'hot' Hence when they wish to write Hindostānī in the Bengālī or the Nagari character, they do not represent the Hindostānī short *a* (pronounced like the *u* in 'nut') by *a*, but, for want of some better expedient, write it *o* Thus they spell *ham* I, *ham* Sometimes this Hindostānī *a* is represented by *e*, as in *ler'la* a son If they wrote *ham* they would pronounce it *hom* In other respects, it will be seen that the Bihārum Hindostānī, or (as it is locally called) Musalmānī, is far from correct Gender and number are altogether neglected In transliterating, when a short *a* is written in the original I represent it by *o* This only occurs in words borrowed from Bengālī, such as *bisoy*, property, which is meant for *স্বয়* Another example of the influence of Bengālī is the employment of *giya*, instead of *gaya*, to mean 'he went' As, we shall see is also the case in Mirdās the use of the agent case with *me* is unknown

¹ Vide ante Vol VI pl 118 and ff

[No. 15.]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (BIRBHUM MUSALMANI)

DISTRICT, BIRBHUM

एक आदमी-का दो लेंडका रहा । उस लोक-की बीच-में छोटा लेंडका आपना बाप को बोला, बाप-जी, विसय-का जो भाग हाम-को मिलेगा ओ भाग हाम-को देओ । ओ उस लोक-को विसय भाग कर-दिया । थोड़ा दिन बाद छोटा बेटा सब कुछ विसय एक जायगा कर की दूर देश चला गया अर उस जायगा में सो आपना खाराप खियाल में विसय को उड़ा-दिया ॥

TRANSLITERATION AND TRANSLATION

Ek	admi	ka	do	len'ka	raha	Us	lok	ke	bach-mē	chhota
<i>A</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Those</i>	<i>people of</i>	<i>middle in</i>	<i>the</i>	<i>younger</i>	
len'ka	ap'na	bap	ko	bola	'bap ji	bisoy	ka	jo	bhag	ham
<i>son</i>	<i>his own</i>	<i>father to</i>	<i>said,</i>	<i>'father dear,</i>	<i>property of</i>	<i>what</i>	<i>share</i>	<i>me to</i>		
	milega	o	bhag	ham	ko	de'o	O	us	lok	ko
<i>will be got</i>	<i>that</i>	<i>share</i>	<i>me to</i>	<i>give</i>	<i>He</i>	<i>those</i>	<i>people-to</i>	<i>the</i>	<i>property</i>	<i>to</i>
bhag	kar	diya	Thora	din	bad	chhota	beta	sab	kuchh	bisōy
<i>divided and</i>	<i>gave</i>	<i>A few</i>	<i>days after</i>	<i>the</i>	<i>younger</i>	<i>son</i>	<i>all</i>	<i>any</i>	<i>property</i>	<i>one</i>
jay'ga	hai	ke	dur	deś	chala	giya	ōr	us	jay'ga-mē	so
<i>place made</i>	<i>having</i>	<i>a far</i>	<i>country</i>	<i>went</i>	<i>away,</i>	<i>and</i>	<i>that</i>	<i>place-in</i>	<i>he</i>	<i>his own</i>
kharap	khial	mē	bisōy	ko	ura	diya				
<i>evil</i>	<i>ideas in</i>	<i>the-property</i>	<i>squandered</i>							

The Hindostani of Orissa is not written in the Persian character. The few literate Musalmans write it in the Oriya character. As an example I give an extract from the Parable of the Prodigal Son. As in Birbhūm Musalmānī it is most ungrammatical. The agent case with *ne* is not used and no attention is paid to gender or number. We may also note the Oriya (and also Dalhūn Hindostānī) form *lu* employed instead of the accusative dative suffix *lo*.

[No 16]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (OR ORISSA MUSALMANS)

DISTRICT CUTTACK

ଏକ ଆଦମିକା ଦୋ ଲଢ଼କା ଥା, ଆର୍ତ୍ତର ଓ ଲେଗୁକେ ଦିରସେ ଛୋଟା ବାଞ୍ଝାକୁ କହା ବାଞ୍ଝା । ହମାବ ଯୋ ହିସା ହୋତା ହଏ ଓ ହମକୁ ଦୋ ଆର୍ତ୍ତର ଓ ଓ ଲେଗୁକେ ଦିରମେ ଉସକା ଦଉଇଇ ବାଣ୍ଟ ଦିୟା ଆର୍ତ୍ତର ଥୋଡ଼େ ବୋଲକେ ବାଦ୍ ଛୋଟା ଲଢ଼କା ସବ୍ ଏକକଡ଼େ କିୟା ଆର୍ତ୍ତର ପରଦେଶକୁ ଗୟା ଆର୍ତ୍ତର ଉହିଁପର ଉସକା ସବ୍ ଦଉଇଇ ଫୁଲେଇବାପିମେ ଲୋକସାନୁ କରଦୟା ।

TRANSLITERATION AND TRANSLATION

Di admi la do lar ka tha Aor o log lo bich c
A man of two sons were And those people of middle from
 chhot i bwa lu hali a bawa hamara jo hira hota hae o
the younger the father to said father, my what share being is that
 ham lu do' Aor o o log lo bich me us la dulaṛ bint
me to give' And he those people of among in him of wealth dividing
 diya Aor thoi c roṛ lo bad chhot i lar' la sṛb ol lathic kya aor
gave And a few days of after the younger son all together made and
 paṛ dē lu gya aor ubh pṛ us l i sṛb dulaṛ phyaṛ baji mē
a foreign land to went and there on his all wealth debauchery in
 lohan lar di y
destroyed made

HINDŌSTĀNĪ OF GUJARAT

The Hindostanī spoken by the Muslims of Gujarat is on the whole very fairly pure—much better than that of Bengal or Orissa. It is naturally influenced somewhat by the Gujarātī spoken by the surrounding Hindus. This influence is shown principally in the vocabulary. As a rule the vocabulary is remarkably free from Arabic and Persian words and when these occur they are often curiously distorted. On the other hand a few Gujarātī words especially the very common *ne* or *ane* and have been adopted. The grammar is as a rule correct. The character employed for writing is sometimes the Persian and sometimes the Gujarātī. I shall give examples in both modes of script.

The first example is in the Persian character. It was sent by the Collector of Customs Bombay as a specimen of the Gujarātī dialect of Uidu spoken by Muslims of north central and south Gujarat. The following peculiarities may be noted.

The word for 'one' is *eī* not *ei*. The Arabic word *fu-ūl* has become *pladul* and *safai* has become *sepl*. There is a Dīlhinī form *apas* used as an oblique form in *apas le* of one self. In standard Urdu *ap s* (with a long initial *a*) is only used in the plural.

Gujarātī forms are *ie* and *blegia* to collect *pad dena* to make completely.

Some forms common in local dialects of Hindostan which have disappeared in standard Urdu have survived in Gujarātī. Such are *unō mē* among them *laya* (for *lahj*) it was said and *sajlō* on a journey.

CENTRAL GROUP.

HINDOSTANI (GUJARAT VARIETY)

TRANSLITERATION AND TRANSLATION

Ek admī kē do betē thē Nē unō mē lē chhotē nē l rā
A man of two sons were And them in of the younger by it was said,
 bavā muḥi merē bhag lā māl dē dē ' līs pū bap nē
father to me my share of property give away That on the father by
 apīs kē sūśai lē unō mē bhag pad diyā Nē gharē dīvās nē
himself of goods of them-in division completely made And many days not
 niklē thē hī chhotē chhotē nē sīb bhagā līyā nē hoi
passed had that the younger son by all collected was made and a certain
 dur dē kī siphō gīyā nē vā ipīs lā dhān phaduliyō mē
far country of on journey went and there I myself of wealth debaucheries in
 udā diyā
was squandered.

The following little story comes from Surat. It is much more Persianised than the preceding specimen the writer of it signing himself as ۱ Qaṣī. The only irregularities are the pronunciation of *aur*, and, as *oi*, and *hai*, ۱۵, as *he*, as is customary in Gujarat.

[No 18]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

حکایت

ایک شخص ے عرصی کسی حاکم ے نام لکھی اور اُسمنس گچھہ
کا گچھہ لکھہ کیا اور جواب اُسکا طلب ہوا * بارے فصل خدا سے
حاکم مُتصِف کی رائے منں رُوہ مَضر مدد عمدہ ثابت نہ ہوا اور مُتَعاف
کر دیا گیا * تو اُسکو اُسکے باپ ے جواب لکھا اے میرے پیارے مرید
انسان کو چاہیئے کہ آنکھہ کھولکر اور نہ ہن دیکھہ بھالکر کام کنا کرے کہ
عقل سے اپنا دھوکہ نہ کھائے کہ جس سے آپ نہ کہہ اُٹھاوے * اِسپر
نہ نقل - ایک شخص ے کسی طبیب سے کہا کہ میرا پیٹ نہ کھتا
ہے * طبیب ے پوچھا کہ آج کیا کھانا بھا * کہا کہ حلی روٹی *
کہا گیا کہ طبیب ے اُسے سُرْمہ دیا اور کہا کہ آنکھوں کا علاج چلے کرنا
چاہیئے کس واسطے کہ آنکھہ اچھی ہوئی تو حلی روٹی نہ کھانا *
حاصل یہ کہ سرکار کا کام نہ ہوشیاری اور حذراری سے کیجیئے اور
عقل نہ کدجیئے *

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

TRANSLITERATION AND TRANSLATION

HIKAYAT

STORY

Ek shakhs ne arzī kīsi hakim ke nam likhī or
 One person by petition a certain king of (in) name was written and
 us mē kuchh ka kuchh likh gaya or jawab us ka talab
 it in something of anything written was and answer him of demanded
 hua Baie faiz e Khuda se hakim e munsif kī is mē woh
 became At last grace of God by the king just of opinion in I e
 qasur mand amdan sabit na hua or mo af kar diya gaya
 guilty intentionally proved not became and pardoned he was made
 To us ko us ke bap ne jawab likha Ae mere pyare
 Then I am to I am of the father by answer was written O my dear
 fair and insan ko chahiye kī ākh khol kar or bahut
 son mankind to it is necessary that eyes opened having and much
 dekh bhal kī ham kīya kare kī ghafiat se
 seen I aming business he should make a practice of doing that carelessness by
 itna dhokha na khase kī jis se ap dukh uthawe Is
 so much blunder not I e may eat that which from I us self so now I e may raise This
 par yeh naql Ek shakhs ne kīsi talib se kaha kī mera
 on this fable — A person by a certain doctor to it was said that my
 pet dukhta he Tabib ne puchha kī aaj kya khaya tha ?
 belly aching is The doctor by it was asked that today what eaten was ?
 Kaha kī jahi roti Kaha gaya kī tabib ne use
 It was said that burnt bread Said it is that the doctor by to I m
 surma diya or kaha kī ākhō ka ilaj pahle
 eye ointment was given and it was said that eyes of treatment first
 karna chahiye kī waste kī ākh achchhi hoti to jahi roti
 to be done is necessary what for that eyes well if I ad been then burnt bread
 na khatī Hasil yeh kī saikar ka ham bahut
 not I e would I ave eaten Moral this that government of business much
 hoshiyari or khabaddai se kijiye or ghafiat na kijiye
 intelligence and carefulness with you should do and carelessness not you should-do

FREE TRANSLATION OF THE FOREGOING.

A certain man wrote an application addressed to a king. In it he wrote a deal of nonsense and he was called on for an explanation. By the grace of God the king who was a just monarch found him not guilty of having committed his fault intentionally and he was pardoned. Then his father wrote a letter to him saying: O my dear son, everyone should do everything with open eyes and after mature consideration so that he may not fall into any blunder through his carelessness and thereby suffer sorrow. There is a fable to this effect—A man once complained to a doctor that he had a pain in his belly. The doctor asked him what he had been eating that day. Only a bit of burnt bread, said he. The story goes that the doctor gave him for medicine some eye ointment. For said he, it is important first of all to apply remedies to your eyes. If they had been sound you would not have eaten a bit of burnt bread. The moral of this is that in dealing with Government you should show intelligence and watchfulness, and avoid every kind of carelessness.

The next specimen is an extract from the Fable of the Prodigal Son, and comes from the Mahikantha Political Agency. It is written in the Gujarati character. It will be noticed that in general style it resembles the specimen received from Bombay. It is not highly Persianised, and possesses a few Gujarati idioms. As elsewhere in Gujarat the diphthong *au* becomes *o* as in *oi*, and, *dolat* wealth. There is considerable laxity in employing the numbers of the pronouns e.g. *us mē'le* for *un mē'le*. The vowel *o* sometimes becomes *u* as it does dialectically in Upper India. Thus the sign of the dative recursive is *l'ñ* not *lo*, and the oblique plural of nouns ends in *ñ* not *ō*. The oblique singular of the first personal pronoun is *mu* not *muh*, which is also an Upper India dialectic form. Gujarati words are sometimes employed. Such are *chhete*, far, and *bhegna*, to collect.

[No. 19.]

INDO-ARYAN FAMILY.**CENTRAL GROUP.****WESTERN HINDI.****HINDŪSTĀNĪ (GUJARAT VARIETY).****AGENCY, MAHIKANTHA.**

એક આદમીકે દો બેટ થે. ઝોર હસમેકે છોટને બાપકું કહા કે, બાપુ, મિલકતકા મેરા હિસ્સા મૂલકો દે. ઝોર હસને ઉનકું દોલત બેહેચ દી. ઝોર થોડે દિન પીછે, છોટા બેટા, સબ ભેગી કર કર, છોટ મૂલકમે ગયા, ઝોર વાં મોજમકમે અપની દોલત હા દી. ઝોર હસને સબ ખસ્ય ડાલે પીછેહસ દેશ મેં બડા દુકાલ પડા, ઝોર હસકું તંગાર્થ પડને લગી. ઝોર વો બાકર હસ મૂલકકે રહેને વાહી મેં સે એક કે વહાં રહા, ઝોર હસને હસકું અપને ખેતરમે ભૂંડકું ચરાને વાસ્તે ભેળ, ઝોર બે શીંગાં ભૂંડ ખાતે થે, હસમે સે અપના પેટ ભરનેકું હસકા દિલ થા, ઝોર હસકું કિસીમે દિવા નહાં.

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

AGENCY, MAHIKANTHA

TRANSLITERATION AND TRANSLATION.

Ek adam k do bet the Or us m k chhot ne
One man of two sons were And them in of the younger by
 bap k h h h ke bapu mill at ka meia huss muj l o
the father to it was said that 'father, the property of my share me to
 de Or us ne un l u dhot b h c h d Or
give And I am by them to the wealth having divided was given And
 thod di pichh chhot beta sab bhag l r k chhete
a few days after, the younger son all collected having made a far
 mulak m gava oi w muj m m m m apni dhot
country in went and there pleasure and enjoyment in his own wealth
 uda di Or us ne sab kharach dale pichh
having wasted was given And him by all was spent entirely afterwards
 us de m b d d d p d oi us k tang p d l g
that country in a great famine fell and him to distress to fall began
 Or wo j k us mulak ke r h e n e a l u m s e k l c w a b
And he having gone that country of dwellers in from one of near
 rah oi us ne us k r p n khotar m b h u d u k h e h r r a n c w i s t e
remained and by I am him to his own field in swine feeding for
 bhag Or jo l u g b h u d k h a t t h e u s m s a p n a
it was sent And what his's the swine eating were them in from his own
 p t b h a r n e k u s k d i l t h a o i u s l u k u s n d i v r n a h
belly filling for him of mind was, and him-to anyone by it was given not

HINDŌSTĀNĪ OF CUTOCH

The Hindostani spoken in Cutch is more corrupt than the foregoing specimens. It is full of Gujarati and has also local peculiarities of its own. As a specimen I give a short folk tale. It is not worth while to give a complete account of the irregularities, but the following are the main points worthy of notice. Some of the forms given below are interesting survivals of an archaic dialect which has elsewhere been levelled down to the general standard of Hindostani. Such, especially, is the use of *hũ* for the nominative case of the first personal pronoun, while *mẽ* is reserved for the case of the agent. In standard Hindostani *hũ* has passed out of use, and *mai* is employed for the nominative although it is by origin an instrumental.

There is the usual Gujarati change of *ai* to *e* in *esa*, such, *he*, is, and *mẽ*, by me.

Verbs are often contracted when the root ends in *h*. This is also found in the dialects of Upper India. Examples are *aiyã* they (fem) remained, *laya* it was and *leta* he says.

Feminine nouns have a nominative plural in *ã* as *ã/hã*, eyes, *chijã*, things. Adjectives agreeing with feminine nouns in the plural also end in *ã* as *aiyã*, they (fem) remained, *saiã*, sound, in good health (agreeing with *ã/hã*). We sometimes find neuter adjectives as in *dena* (masc) *deni* (fem) *denã* (neuter), to be given.

The oblique plural ends in *ũ*, so also *hũ* is used for *lo*. Thus, *vaiddh lũ*, to the doctor, *ãkhũ mã* in the eyes.

In the pronouns *hũ* is 'I,' with an agent *mere* or *mai*. *Tye* is 'to thee.' The Gujarati *potũ* is used for 'self.'

The word for 'and' is the Gujarati *ane*

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[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT, DATCH

એક ડોમીયા આખા રૈયા. તથા તિમને તે સાજ કરજે મારે એક વૈધકુ સુલાયા, અને સાખસી રખને એસા વકાઝ કીયા કે ને તૂ મેરી આખા માનિયા કરેગા તો મેરે તિને ચામરી દેણી પછુ આખ સાજ ન હોય તો કાઠે નિજે દેણા નઇ એસા કરાર કરને પિંડે તે વૈધ વખતે વખત આવે તિસમી આખુઆ પોતુદી દવા સગાતા, અને જવા જવા આવતા તવા તથા કાઠે કે કાઠે હે જતા ઈયુ કરતે ચોડે ચોડે કરને તિસમી બધી મિલકત સુરા લીતી, અને જવા તિસકા જતા થા તિતા બધે તિસકે હાથમા આગ્યા તથા તિસને તિસકી આખા સાનિઆ પ્રીતિઆ, અને કરાર પ્રમાણે પૈસે માગે ડોમી જવા દેખતી હુધ તથા ધરમા પોતુદી મઠ ચીજ દેખી નઇ, વાગ્તે ઇમકુ કાઠે દિઆ નઇ વૈધ હમોહણુ કરને નગા ત પછુ ડોમીને કાઠે હમે ધાધ ન દિઆ તિસ હપરથી તે તિમકુ ધરનારમા જોલા ગયા ડોમીને ધરનાગમા કયા કે, ઈ માણુસ ને કેતા દે તે સાની વાત હે દારણુ કે ને મેરી આખ માજ હોય તો તિસકુ પૈસા દઉં પછુ અધીજ રદુ તો કાઠે ન દઉં, એસા કરાર થા હવે એ પ્રેતા દે કે, ઈ સાજ હો રહી હે પછુ હુ સામે મ્તી હુ કે, હુ તો અધીજ હુ કારણુ કે જવા મેં મેરી માખ જોઇ તથા હુ ધર મેં વણી તરેહકી ચીજ અને સારા સારા સામાન દેખતી પછુ હવે ઈ સા ખાને કેતા હે કે, ઈમકા અધાપા ગયા હ પછુ હુ ધર મેં એક પછુ ચીજ દેખતી નઇ હુ

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT CUTCH

TRANSLITERATION AND TRANSLATION.

Ek dosi kī ākhā rayā Tadhā tis nē te
A certain old woman of eyes stopped (seeing) Then lei by them
 sajī karne saru ek vadh kū bulayī, anī sakhsī rakhnē
sound making for one physician to it was called, and witnesses having-kept
 esa wadaī kīya kī 'jo tū merī ākhā sajīā kariga to
such bargain was made that 'if thou my eyes sound wilt make then
 mere tije chahī denī, pan ākh sajī na
by me to thee (a reward for) service is to be given, but the eyes sound not
 hoī to kī tije dīnā nāī 'Lsa kī
may be then anything to thee is to be given not' Such contract
 kīnē pichhē te vadh wāl hī wāl hat ave tis kī
having made then that physician time after time having come her
 ākhū mā potū kī dawī lagatī anē jadhā jadhā awī
eyes in his own medicine used to apply, and when when he used to come
 tadhā tadhā kī kī le jata Ivū karte
then then something or other having taken he used to go Thus doing
 thōī thōī kīnē tis kī badhī mīlāt chūa hī Anē
little little having done her all property was stolen away And
 jadhā tis kī jata tha tita bādhe tis kī hāt mā aya tadhī
when her of as much was that much all him of hand in came then
 tis nē tis kī ākhā sajīā kīā, unē karī pīrmanē pūse
him by her eyes sound were made and contract according to money
 māge Dosī jadhā dekhtī huī tadhā ghaī mī
was demanded The old woman when seeing became then house in
 potū kī kī chī dekhī nāī Waste is kū kī dī
lei own any thing was seen not Therefore him to anything was given
 nāī Vadh hīno han kīnē lga tī pan dosī nē
not The physician a disturbance to make began then even the old woman by
 kī use dhadh na dī Tis upar thī te tis kū dī mī
any to him heed not was given Thereupon he lei to count in
 bola gaya
having called went

Desi nē dhar'bar māṅṅ kaja he, 'ī mānas jo keta
The old woman by court in it was said that, 'this man what telling
 he te sachī wat he, karan he jo mori ākh saji hoy
is, that true story is, because that if my eyes sound may become
 to tis kū prasa dāṅṅ, pan andhī j rāhī to kṛī
then him to money I-should give, but blind only if-I remain then anything
 na dāṅṅ, sa karai tha Have o keta he he,
not I should give, such an agreement was Now he saying is that,
 "ī saji ho rāhī he," pan hū sāmē kṛī hū he,
"this (she) sound has-become," but I on the contrary say that,
 "hū to andhī j hū Kṛan he jidhā mē mori ākh khor
'I indeed blind only am' Because that when I my eyes lost
 tidhā hū ghar mē gharai tarāh kī chūṛī anē saia sara sīman
then I house in many kinds of things and good good furniture
 dekhtī Pān have ī sū khañc keta he he, "is ī
used to see But now he oath having eaten saying is that, "he
 andhapī gya he," pan hū ghar mē ī pan chūj dekhtī nāī hū
blindness gone is,' but I house in one even thing seeing not am'

FREE TRANSLATION OF THE FOREGOING

An old woman having lost the use of her eyes, called in a physician to heal them and made this bargain with him in the presence of witnesses, that if he should cure her blindness he should receive from her a sum of money, but if her infirmity remained, she should give him nothing. This agreement being entered into, the physician time after time applied his salve to her eyes, and, on every visit taking something away, stole by little and little all her property. When he had got all she had, he healed her, and demanded the promised payment. The old woman when she recovered her sight and saw none of her goods in the house, would give him nothing. The physician insisted on his claim, and as she still refused, summoned her before the judge. The old woman thus spoke in the court: 'This man here speaks the truth in what he says, for I did promise to give him a sum of money, if I should recover my sight, but if I continued blind, I was to give him nothing. Now he declares that I am healed. I on the contrary, affirm that I am still blind, for when I lost the use of my eyes, I saw in my house various chattels and valuable goods, but now, though he swears I am cured of my blindness, I am not able to see a single thing in it.'

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

ایک آدمی کے دوڑے سے اور میں سے حمڑے حمڑے کے چلا
 بابا مدرے بھاگ کا مال ماحے دے ہور اوسے اوسیں بھاگ باڑ
 دیا ۔ نہت دں بہیں گئے سے کہ اوسکے مدچھے حمڑے حمڑے کے سب
 ۔ بھڈولا جمع کر کر کوئی دور گانو گو گنا بھی اودھر حاکر سب مال
 ہلڑے میں بگاڑ ڈالا ۔ سب اوس مٹک میں بھاری دیکال بڑا اے
 اوس کو بنگی ہوئے لگی اے اوسے حاکر اوس گانو والے کوئی آدمی
 کی بوکری بکڑی ۔ اے اوسے اوس گو کھب میں ڈگر حراے گو
 بھدھا جدھر وہ ڈگر کھائے کوٹھے گوی بھی کھائے گوی راجی ایسا ۔ س رو
 بھی اوس گوی کے دیا بہیں جدھر وہ اے ندہ میں آنا ند
 بولا ۔ مدرے باب کے کینے مٹکاری ہنس کہ اونکو ایسا کھانا ملنا ہے
 کہ کھا کر بچے کے میں بھوکہ سے مرنا ہوں ؛ میں اٹھوں ۔ کے مدرے
 باب کس حاروں ۔ کے اوسے بولوں کہ ارے باب میں کے مدرے سامنے
 پات کنا سو بندرا بٹا تلواے کا مچھے مٹوں بہیں ہے ۔ مچھے ایک
 مٹکاری سمجھہ سو وہ اٹھا اور اے باب پاس آنا ۔ س حب وہ
 بھوڑے نور ایسا کہ اوس کے باب کے اوسکو دیکھا اے اوسے پدار آنا ۔

سو وہ ہماگ از اوسے کیلے لکایا ے تمکا لیا ۵ اے شے ے اپنے باپ کو
 بولا - بابا عین نے اللہ ے سامنے اے ندرے سامنے کونا بیا سو عین نیرا
 بیٹا نکرا ے نا سداوار بہیں ۵ بن باپ ے اپنے نوکروں کو بولا کہ -
 جو کسوت ستر نڈ ے اسکو بناؤ - صبی عاصمہ عین چملا بناؤ ے پانو
 عین خونا بناؤ ۵ اے حلو آبن کماربن نے کمرشیاں منائیں دیونکہ یہ
 عیدر بیٹا عرا ۵ سو ہمر جینا عرا - وہ کسا نیا سو علا ۴ سو وہ چمن
 لرت لکے ۴

[No 21]

INDO-ARYAN FAMILY

CENTRAL GROUP

WISERN HINDI

HINDOSTANI (DAKSHINI OF BOMBAY DECCAN)

BOMBAY

TRANSLITERATION AND TRANSLATION

Ek admi ke do bete the Un mē se chhote chhote ne
One man of two sons were Them in from the younger boy by
 bola bāba mere bhāg lī nal mājhe de' Hui us ne
it was said father's my share of property to me give' And him-by
 un mē bhāg par diya Bohut din nahī gī the, kī
them in share was completely given Many days not gone were, that
 us ke piche chhote chhote ne sab bhindola jām' kar-kar
that of after the younger boy by all wealth collected made having
 koi dūī gāī ku gī, bhī nahai jī lar sab mal
a certain distant village to it was gone, and there gone having all property
 hullarpanē mē bigad dala Tīb us muluk mē bhī dukhī pīrā, ane
debauchery in was wasted Then that country in severe famine fell, and
 us lū tangī hone lagī Ane us ne jā lar us gī wāl
him to want to be began And him by gone having that village belonging to
 koi admi kī naukari pīrī Ane un ne us kī līct mē dukhī r
a man of service was accepted And him by him to field in some
 charānē ku bhējā Jīdhar woh dukhī khīnē lī lōndē lū bhī
feeding for it was sent When he some food of husks even
 khīnē ku rījī rīthā pīr wū bhī us lū lōī-ne diya nahī
eating for willing was but that even him to anyone by was given not
 Jīdhar woh īpne budh mē rī tad bolī, 'mere bap līnē
When he his own sense in came, then he said, 'my father near
 kīnē mullharī hāī kī un lū itnā khīnā miltī hāī kī
how many servants are that them to so much food being got is that
 kha kar bīchē ne mīī bhīl h se mārī hū Māī uthī,
eaten having remains over, and I hunger by dying am I will arise,
 ne mere bap lī rīn jāī, ne us bolī lī, "aī bap
and my father near will go and to him will say that, "O father
 mīī ne tūc samne pap hī rī so tūc bīr bīl nē lī mājhe
me by thee of before sin was done, and thy son calling of to me
 mū nī hī, mājhe kī mull hī 'mārī' So woh uthī rī
face not is, me one servant consider'' So he arose, and

apne bap pās āva Pan jib woh thoiṭ dui r̥tha hī
his own father near came But when he at a little distance was that
 us le bap ne us ku dekhā ane use pīar āva So
him of the father by him to it was seen and to him affection came So
 woh bhag kar use gale lagāyī ne mukhā hīr̥ Ane
he run having him on the neck was applied and kiss was taken And
 bete ne apne bap ku bolī bāba māī ne Allāh le samne
the son by his own father to it was said father me by God of before
 anṭ tere samne guṇā hīr̥a so māī tūrī buta bulwānṭ hā
and thee of before fault was done therefore I thy son calling of
 sīāwar nahī Pan bap ne apne nṛkūṛṭ lū bolā hī
deserving am not But the father by his own servants to it was said that
 chaukhot bastar lao ne is hū pīnao bhī hīṭh mē chhālī
good garment bring and this one to put on and I and on ring
 pīnao ne pāw-mē juta pīnīo lūc chālō r̥pīn khīwṭ ne
put on and feet on shoe put on And come we all will eat and
 khushīā mānā hīṭh hī r̥ch meīa beta māīa thā so phū jīr̥
happiness celebrate because this my son dead was I again living
 hūa woh gamī thī so mīr̥ So woh chāmīn hāne lage
became I lost was he was got So the joy moment to make began

[No 22]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNĪ (DAKHINĪ OF BOMBAY)

DISTRICT NORTH KANARA

ایک گاؤں میں ایک بھٹ رہا ۔ وہ خوگار کا بڑا سُوحی رہا *
 اُس خوگار ے کھل میں اسی سب گھردار ہاربا اور بیک منگے کو
 نکلا ، تب اسکے داب والے لوکاں ے اے دلمیں سمجھ نہ رہیں
 بیک منگے لگتا تو اُکادے حب دوسرے داب میں بھی جائگا
 اسواسطے اسکے داب ے لوکاں ے ہر روز ایک ستر حارل کا کھانا
 بنا کر دے لگے * تو بھٹ ہر روز حاکو وہ کھانا لیکو آتا رہا * ایک
 دن ایک گندی ایک جنگلی رازوں کو محلے کو لانا * تو وہ
 رازوں عمر میں بڑا رہا اسواسطے کون اُسے لانا نئی * کی بولے تو وہ
 باب سنکے سرکا رہا ، تو وہ گندی بھر کو گھر کو جانا رہا اُس حب
 میں وہ کھانا لانا رہا * سو بھٹ کو وہ گندی ملنا ، تو اُس گندی
 ہی اُس بھٹ کو بوجھنا کہ تو رازوں تو لہائیں کنا * تو اُس بھٹ ہی
 بولنا کہ ہوئی میں لہوگا لہکن مدرے کے کچھ پنے نئی مدرے
 کے چرا کھانا ہنس اسمن سو دن کھانا میں بے دیوگا * تو وہ گندی
 ہوتا رہا اسواسطے اُس گندی ہی اُس باب کو قبول کر کو رازوں دنا *
 تو اُس بھٹ ہی وہ رازوں لیکو اے گھر کو لگا اور اُس کھانے میں کا

حرا کھانا راوس کو دالکو نامی کھانا : حرا وحب ہوے بادو وہ
 راواں بھٹ کنی باب کرے لکنا ۔ نو بھٹ ایے دلمس بڑا حوس ہوا
 اور راوس نو پوچھنا کہ نو کنا بولنائس ۔ نو اُس راوس ہی بولنا کی
 ارے بھٹ جے دس درور کنا کھانا ملنائس ۔ بھٹ ہی بولنا مجھے
 ایک سدر کا ملنائس ۔ نو اُس راوس ہی بھٹ کو سدا کہ ابھی نو اُس
 لوکاں کو بول کہ مجھے انا کھانا کو حاول دسو بولکو بول وساج اُس
 بھٹ ہی حاکو اُس لوکاں کو بولنا ۔ نو اُس لوکاں ہی اُسکی باب
 منول کری اور اُسے ایک سدر حاول حری لکڑی اور حری دال دے
 لکے ۔ نو اُنہیں ایک دس وہ سارا لککو اپے راوس کئے آنا اور راوس کو
 بولنا کہ بولے بولے سرکا منے حاول لاناؤں ۔ نو وہ راوس ہی بولنا
 کہ اسمیں ے اُسے حاول ہزار منس لکا کو منج ۔ نو جے پانچ پنڈے
 ملینگے : نو اُسمنس سو نو ایک بڑی ہنڈی اور ایک دمی ہنڈی لککو
 آؤ بولکو بولنا ۔ نو اُس بھٹ ہی وہ چاول منج کو دو ہنڈیاں لانا اور
 راوس ے سامنے رکھنا : نو راوس ہی بولنا کہ اُس بڑی ہنڈی منس
 کھانا پکا اور دمی منس دال ۔ نو اُس بھٹ ہی پکانا *

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

DISTRICT, NORTH KANARA

TRANSLITERATION AND TRANSLATION.

Ek gaõ mẽ ek bhat rtha Woh jogar ha bara shaukhi rtha
A village in one bhat was He gambling of much fond was
 Us jogai ke khel mẽ ʔnı sab ghri dı haryı, auı bhuk /
That gambling of play in his own whole household was lost, and alms
 mangne ho nikalya Tab us ke rat wale lokã ne ap'ne
begging for he went out Then his caste men people by their own
 dil mẽ samje kı inhẽ bhuk marngne lagı to ikade
mind in it was thought that 'this (man) alms to beg began then at one
 wakhat dusie zat mẽ bhı ʔnıgrı Is waste is ke rat-ke lokã ne
time other caste-in also I e will go' Therefore his caste of people by
 hai roz ek shei chawı ha khana pıka ho dene lıge Yo
every day one seeı ice of food cooled having to give began This
 bhat hı ıoz ja ho woh khana le ho rta tha Ek
bhat every day gone having that food taken having used to come One
 din ek kunbı ek jangh rıwẽ ho bechne ho laya Tau woh
day one cultivator one wild parrot to selling for brought Then that
 rawã umr mẽ bara rthı is waste l run ushe hıya rıı, lı
parrot age in great was therefore any one him tool lot, what
 bole to woh bat shıke sııha nı thı Tru woh kunbı
should say then I e speech to learn lıe not was Then that cultivatı
 phı ko ghar ho jata thı us wakhat-mẽ woh khıııı lata tha
returning home to going was that time in he food bringing was
 So bhat ho woh kunbı mııya Tau us kunbı ne us
So the bhat to that cultivator was net Then that cultivator by that
 bhat ho puchhya kı, ʔo rawã tu letı ċ hıya ?' Tau us
bhat to was asked that this parrot thou buying art, eh ?' Then that
 bhat ne bolıa kı hoı maı leũgrı lekın mere hıne kuchı paıshe
bhat by was said that yes I will take but me with any pıce
 nai mere hıne jara khına hẽ, is mẽ so ada khana maı tıje
(aıe) not me with a lıtle food is thıs in from half food I thee
 deũga Tau woh kunbı bhukı aıha is waste us kunbı ne
will give Then that cultivator hungry was, thıs for that cultivator by

us bat ho labul l ru ko lawĩ diva fau us
that speech to accepting made-having the parrot was given Then that
 bhat ne woh i wã le ho apne ghar ho va au us
what by that parrot taken having his own home to came and that
 l hane mĩ ka jara khar i lawĩ ho dal lo baqi khana
food in of a little food the parrot to placed having remaining food
 apne l hary Jari wakhart hue bido woh rawã
(by) himself was eaten A little time passed after that parrot
 bhat l rne bat l rne lgy i lru bhat apne dil mĩ bara
the what with speech to-do began Then the what his own mind-in much
 l hush hu i ru lawĩ ho puchh i hi 'tu l r bolta cĩ
pleased became, and the parrot to asked that thou what speaking at?
 Trau us i wã ne bol r hi ru bhat tujhe din danoz hitn i
Then that parrot by was said that 'O what to thee daily how much
 l hana miltĩ cĩ? Bhat ne bol i mrye ch shu ka
di nei being given is? The what by was said to me one see-of
 miltĩ cĩ Trau us i wã ne bhat ho shu va l i abhi
being given is Then that parrot by the what to was advised that, 'now
 tu us lokĩ lo bol l i mrye itta l hana-i-o chawal
thou those people to say that, 'me so much eating for uncool ed rice
 de ' hol lo bol Waisa ch us bhat ne ja lo us lolĩ ko
give said having say' So even that what by gone living those people to
 bol r Trau us lolĩ ne us l i bat qabul kar i ur
was said Then those people by his speech accepted was made and
 uch cl shu chawal ru lal i ru ru dal dene lge
to him one see rice some wood and son split peas to give began
 Trau unhĩ cl din woh son le ho apne rawĩ l rne va ur
Then le one day that all taking his own parrot to came and
 lawĩ ho bol r l i tu ne bol sar i mĩ ne chawal
parrot to said that, 'thou by saying according to I rice
 l i u fau woh rawĩ ne bol r l i 'is-mĩ ke ade chawal
brought have' Then that parrot by was said that, this in of half rice
 hrana mĩ le j l o bech, ru tujhe pĩch prishu milge, ru
be as in taking sell, then to thee for piece will be got, then
 us mĩ so tu ch kar i hundi ru cl nani hundi
that in from thou one big earthen pot an l one small earthen pot
 le lo no bol lo bol i Trau us bhat ne woh
taken having come' said having it was said Then that what by that
 chawal bech lo d, handi hana ru lawĩ ke sonne
rice sold having two earthen pots were brought and parrot of before

rikhyā Tau rawē-ne bolya ki, 'us bari handi mē khana
were put Then parrot by was said that, 'that big earthen pot in food
paka aur nanhi mē dal' Tau us bhūt-ne pakaya
cook and small in split peas' Then that that by was cooked

FREE TRANSLATION OF THE FOREGOING.

In a certain village there was a Bhat¹ who was a great gambler. By it he lost all his property, and so he went out to beg. His caste fellows said to each other that if he went on begging he would some day lose his caste and so they gave him every day a seer of cooked rice. Each day he used to go and fetch his dinner home. One day a cultivator brought a wild parrot for sale to the village but it was too old for any one to buy it, as there was no likelihood of its learning to speak. As he was going home with the bird he met the Bhat returning with his dinner. The cultivator asked him if he would buy the bird. 'That I will,' said the Bhat, 'but I have no money. All that I have is this food, and if you like you can take half of it as the price.' The cultivator was hungry, and so he made a bargain on these terms. The Bhat took the parrot home and after giving him a little of his half-share of the food ate the rest. Shortly afterwards the parrot began to speak to him, at which the Bhat was much pleased, and asked him what he was saying. The parrot said, 'O Bhat, how much dinner do you get each day?' 'I get one seer.' Said the parrot, 'tell those people to give you uncooked rice.' The Bhat did so, and his people agreed, and gave him a seer of uncooked rice, some wood, and some split peas. One day he took all these and brought them to the parrot saying, 'I have brought uncooked rice as you told me.' The parrot said, 'sell half the rice in the bazar, and you will get five pice for it. With these buy two earthen pots a big and a small one.' He did so and showed the pots to the parrot. 'Now,' said the parrot, 'cook the rice in the big pot, and the split peas in the small one.' So the Bhat cooked his dinner.

(Here the story ends abruptly. The remaining adventures of the parrot and the Bhat are unknown to me.)

¹ Bhat is a sept of Brahmans. Many of them live by begging.

The next specimen of Dakhni comes from the State of Saurashtra, which lies just north of Goa. It is a folktale. The language closely resembles the Dakhni of Madras, the most important exception being the use of the word *hata* to mean 'was'. This word is used in Gujarati, Braj and Bundeli land in the same meaning and a possible explanation of its presence here may be that it is a survival from the tenth century, when Ratanpur and the neighbouring country was ruled by Yaduvanshi. Barj is the head quarters of that tribe.

The principal peculiarities of this form of Dakhni are as follows —

Arabic words are deformed in the borrowing. Such as *garib* for *gharib* and *lhatar* for *lhatu*. We may also note an irregular pronunciation *mūgna* instead of *māgna*, to demand. *Hor*, and is a dialectic form in Upper India. *Achhna* means 'to be'.

The sign of the Agent case is *ni*. For the dative we have *le ni*, as in *us le ni* 'to him'. This shows the origin of the common Dakhni form *lane*.

As already stated the word for 'was' is *hata*. We have also *ta* in *lagya ta*, had happened. *Ta* is also a Bundeli form. The present tense of the auxiliary verb loses its aspiration in composition as in *ata ō* 'I am coming', *nhatt ē* 'thou art running'.

The case of the Agent is used in the Madras fashion, i.e. the verb agrees in number and gender with the noun in the Agent case and not with the object. I therefore ignore the suffix of the Agent in the interlinear translation, and treat it as non-existent. The case is even used before intransitive verbs. Examples of the way in which it is employed are,—*un ni bolya* 'he said', *un ni boli* 'she said', *uni milele mal li chani laya*, 'someone made tale-bearing of (about) the treasure trove', *un ni mundi halaya*, 'he shook his head', *un ni dil mē laya* 'he brought into his mind, he thought'.

The Gujarati past participle in *ela* is common. Thus, *bharēla tapla*, 'a filled vessel', *milela mal*, 'treasure trove', *dula tapla*, 'the vessel given (by the uncle)'.

[No 23]

INDO-ARYAN FAMILY

CENTRAL GROUP

W LSTFP\ HINDI

HINDOSTANI (DARGHAI OF BOMBAI)

STATE SAVANTVADI

ایک گریٹ بڈی سوپ کاندی والی تھی اُس کا ایک بٹا تھا اسکندی
 سوپکال دو کنڈاں دھنکے تیار اسی تھے ، اور اے اے ناڑی کے اُپر
 ایک سلڈا تھا * اسی ادمی پر دیکھے پرورٹر کو مڈڈی ہلا اسی بولنا
 سامو مہا ہونا پر بولو * دونوں کنڈاں ناڑی کے اوپر رکنا ہو کر کر انا
 ماں ہی جیسی تھے لانا کنا ساموے سوپکے سو اے دونوں دنا * بح
 اسی اے کانکو باسار میں لنگو کسی اکڑے حارل لائے سرڑے دس ہوئے
 اسی بولنا ساموں تندی سو تھے لنگو انارن * اسی بولی حکموٹ ل
 اسکے رُ میں کھراں کے ساموں تندی سو تھے لانا * وہاں سو او کنا *
 ناڑی کے اوپر ایک موٹا سلڈا اے دیکھے کے پرورٹر کو ہائے لکنا * ماموں
 ہائٹس دس تھے دس اس دس کے دس سو سنڈی کو بکڑ کو ادا لائگا
 بح وہ دوریا سنک او پی دوریا ایک دلا روپاں سو امریلا حنک
 میں بھک تھا اسکے اور سو سلڈا کنا اسی سامودہ مال بولکو بمرلی
 برابر اٹھا کو لانا مارک میں اسی دل میں لانا پرورپے بولے اچھیکے *
 اسی سرکو سوں روپے سارے اوپا بالوے اور دو روپے رہے دھڑے لائی
 سارے بولے دو روپے لنگو ماں کندی لاکو دنا ماموں ی دبلے دبلے میں

سو دو دھڑی باکی سارے پولے * ماں بی بولی چل دکھا * ماں بی حاکو
سارے بھر کو لیکو آئی ہو رہندوں و گڑ لاکو اُسکے گُلگُلے کری * گُلگُلے کرکو
گھڑ منس بلی ہو رہ پچھاڑے منس حارو ناحو اُڑائی * شے کو بولی گُلگُلیاں
کا بٹن لگنا نڈس خدکو لاکو کھا * او خدکو کھائے رہیا * بھوڑے دس سو کنی
سرکار منس ملیلے مالکی حاڑی کرا * پولس نداس منس لکھنا ہوا * دوسرا
لکھنا کورٹ میں ہوا نڈی بی بولی منس بی دڈلی حنانی پولس ے
ڈرسوں دی ، کھرا پوجے ہو مجھے کچھ مالوم نہیں * شے کو بوجھو ، شے بی
بولیا گُلگُلناں کا بٹن لگنا نا باریک مہندا سال دس مجھے مالوم نڈس اُس بٹن
منس مجھے ساہا مال ملنا ، سوراوا مَدے سدر اُسکے پر ہوا نڈس * گُلگُلناں
کا بٹن کدی لگنا نڈس ، دِٹیلی حنانی پولس ے ڈرسو ، بنا پوراوے ے
دور ٹکی کھاری ہوئی نڈس * حمورا اِنکاں بولکو گُجمہ بھی بولنا نڈس
سب کھاری ہوئی نڈس ۔

[No 23]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

SHRIE SAVANTVADI

TRANSLITERATION AND TRANSLATION.

Ek garib buddi sut katnewah hata Us ka ek beta hatā,
 One poor old thread spinner there was Her of one son was
 us ke nī sutkyā do gundyā bhāne le khatar un nī dī Ō
 him to of thread two reels selling of for purpose she gave He
 jate jate barī-ke upar ek salda hata Un nī admī ku dekhite
 going going hedge of upon one hand was He man to on seeing
 barobar dar ko mundi halaya Un nī bolya, 'mamu, tum na
 immediately feared having head shook He said ' (maternal) uncle to you
 hona to yo leo Donō gundyā barī ke upar rakhya
 if they are wanted then these tal e' Both reels hedge of on were put,
 hor ghar ku aya Mā nī puchhī 'paise laya, kya?
 and house to (he) came The mother asked 'pice are brought eh?
 Mamū nī mūge so use donō diya' Bajat
 The (maternal) uncle asked for therefore to him both were given' Then
 un nī ape kat ko bajar mē le ko gai Ukre chawal
 she herself spun having market to tal en having went Half boiled rice
 lai Thore dīn hue Un nī bolya, 'mamū kenī su
 she brought A few days passed He said (maternal) uncle near from
 paise le ko ata ō' Un nī boli 'chakhōt, jī Us ke jaw mē
 pice taken having (I) coming am' She said 'well, go' Her mind in
 kharyā ke mamū kenī su paise līnī Whā su o gaya
 (that) real (maternal) uncle from pice (he is) a bringer There from he went
 Barī ke upar ek mota sīda use dekhite ke barobar dar ko
 Hedge of on one big hand him on seeing just feared having
 nhatne lagya 'Mamū nhatt e kā? Paise deo
 to flee began (Maternal) uncle, (you) running are where? Pice give
 us dīn le, nāī to sepri ku pahar lō adlaūga Bajat woh damya,
 that day of, if not tail to held having (I) shall dash Then he is an,
 sangat o bhī damya Ek taprī rupayā su bhāierī jangal mē najh
 in company he also is an One vessel rupees with filled jungle in near
 hata Us ke upar su salda gai Un nī mamū kī mal
 was That of upon hand went He (maternal) uncle's property

bol-lo bharelī paṭat utṭha ko laya Mārag mē un nā dil mē
said having a filled plate lifted having brought The way in he mind in
 laya yo rupac pole achhēg' Un nā su ko sū
brought these rupees unsubstantial will be He from on lead
 rupae saie oṭṭa Talu le-upṛi do rupae rahye dhare
rupees all poured out On top two rupees remained substantial
 bṛiṭi sūc pole Do rupae le lo mā hām
remaining all unsubstantial Two rupees having taken mother to
 la ko dīṛa Māmū nā diele tapl mē su do
brought having (I) gave B.J. (maternal) uncle given out of vessel two
 dhare bakī sūc pole Mā nā bolī chṛi dil hṛ'
substantial the rest all unsubstantial The mother said come show
 Mā nā jṛ lo saie bhar lo le ko ṛi hor
The mother gone having all collected having taken having came and
 ghū o guṇ lī lo us lē gulgul hṛi Gulgul
wat and molasses brought having that of balls made Balls
 kṛi lo ghū mē talī hor pichhṛi mē chāṇ bṛiṭi uṛi
having made ghee in (st) fed and compound in for sides the
 Bṛe lū bolī gulgulāṇ kī mū lagyā chun ko lī lo
Son to (she) said, balls of rain has fallen gathered having brought having
 lha Ō chun lo lḥit rāhyi Thoiṇ din su lī mī
eat He gathered having eating remained A few days in some one
 sarkhā mē mikḥ mṛi lī chṛi larva Polh tapas mē
government in found property of bacbiting made Police investigation in
 lī hna hu Dusrī lī hna korṭ mē hu Buddi nā bolī māi nā
writing became Second writing court in became The old dame said 'I
 dīḥi rābanī polh-e dṛi sū dī Khṛiṇa puchh to mṛe
given statement police of through fear gave Truth thou ask then to me
 lūchh mīlum rāhī Bṛe ku puchh Bṛe nā bolī gulgulāṇ lā mū
anything I know is not Son to ask The son said 'balls of rain
 lagyā tī tūl mḥṛiṇa sal dīn mṛe mīlum rāhī us mū mē
fallen had date month year, day to me I know is not, that rain in
 mṛe sṛa māl mīṇa Purāwa muddi sṛ us kṛi pāi hna rāhī
to me all property was got Evidence conclusive I'm of on became not
 Gulgulāṇ kī mū kṛi lagyā rāhī Dīḥi rābṛiṇa polh lē dṛi su
Balls of rain ever fell not Given statement police of fear through (is)
 Bṛiṇ purāwa ke lṛat lī lḥatṛi hu nāhī 'Ohhṛa rājan'
Without evidence of court of satisfaction was made not 'Boy ignorant (is)'
 bol lo lūchh bhī bolṭa nāhī sṛbṛb lḥatṛi hotī rāhī
said having, 'anything is speaking not, therefore satisfaction becomes not'

FREE TRANSLATION OF THE FOREGOING

There was once a poor old woman who earned her living by spinning thread. She had one son. One day she gave him two balls of thread to take away and sell. As he went along he met a lizard sitting on the top of a hedge who shook its head in terror at the sight of a man. The boy said, 'Nunkey, if these are for you you can take them.' So he put the balls on the hedge and went home. His mother asked him for the money resulting from the sale and he told her that his uncle had asked for them and that he had given them to him. So she spun some more thread and went off herself to market to sell it and with the money she got for it bought some half-boiled rice and returned home. A few days afterwards the boy said to his mother, 'I am going off to get the money from Nunkey.' She thought he was talking of his real uncle and said, 'very well.' So he started on his way. On the top of the hedge there was sitting a big lizard which ran away in terror as soon as it saw him. Said the boy, 'Nunkey, where are you running to? Give me the pice which you owe me for the thread I gave you that day or else I'll catch you by the tail and dash you to the ground.' He then ran after the lizard. There was a vessel full of rupees in the jungle and over this glided the lizard. The boy thought it was his uncle's property so he lifted up the filled plate and carried it home. On the way it occurred to him that the rupees might be hollow so he poured them all from off his head on to the ground. Two of them remained on his head and the one he considered to be solid but the rest he neglected as being hollow. So he took the two rupees and brought them home to his mother saving two of those which were in the vessel given by Nunkey were solid. The rest were all hollow. The mother told him to show the others to her and went and picked them all up and brought them home. Then she bought some wheat and jaggery which she made into balls and fried in ghee. These she scattered over the courtyard and said to her son, 'it has been raining toffee balls. Go out and pick them up and bring them home to eat.' So he picked them up and sat down to eat them.

A few days afterwards some good-natured friend told the government officers about the treasure trove. The old woman told the police at the inquiry what had occurred. Then she was sent for to the court and there she said the former statement was made by me through fear of the police. If you want to know the truth I have nothing to tell. Ask my son. The boy said, 'I found the property in the rain on the day on which it rained toffee balls. I cannot give you the date. There was no other evidence against him. There never was such a thing as a shower of toffee balls. The magistrate considered that it is plain that the first statement was made through fear of the police. The court can come to no decision without evidence. The boy is an idiot and says the first thing that comes into his head. He cannot therefore be convicted.'

DAKHINI OF MADRAS

The operations of the Linguistic Survey do not extend to the Presidency of Madras or to the neighbouring States of Hyderabad and Mysore. I am hence unable to offer any specimens prepared for the Survey in these countries. In order however to make the subject complete I give as an example of the Dakhini of Madras the following version of the Parable of the Prodigal Son as issued by the Madras Auxiliary Bible Society. It will be seen that the language is that illustrated in the preceding grammatical sketch. The case of the agent nowhere occurs and verbs of saying and asking govern an accusative and not an ablative of the person addressed. Note now under the influence of the neighbouring Dravidian languages, the use of the relative pronoun is avoided as much as possible. I give a transliteration. An interlinear translation is unnecessary.

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(Madras Auxiliary Bible Society, 1894)

کسی آدمی کے دو شے تھیں۔ اور اُس میں سے چھوٹا باپ کو کہا اے
 باپ مجھے پہنچنا ہے سو مال کا حصہ مجھے دے اور وہ اپنی زندگی اُس کو
 بانٹ دیا۔ اور بہت دن بہت گزرے کہ چھوٹا بیٹا سب گچھ جمع کر کر
 ایک دورے ملک کا سفر کیا اور وہاں اپنا مال بدمعاشی میں اُڑا دیا۔ اور
 سب خرچ کر چکا سو وہ اُس مُلک میں بڑا محط پڑا۔ اور وہ مُحتاج ہو
 لگا۔ اور وہ اُس مُلک کے ایک باشندے سے حاکم ملا۔ اور وہ اُسے اپنے کھنوں
 میں سو اُڑھراے بھنکا۔ اور اُسے آورو بھی کہ سو اُڑھراے تھے سو چھلکوں سے
 اپنے نٹس ستر کرے اور کوئی اسکو نہ دینا تھا۔ تب ہوس میں آکر کہا
 میرے باپ کے کئے مردوروں کو بہت سی روٹی ہے اور میں یہاں بھوکہ
 سے مر رہا ہوں۔ میں اُٹھکر اپنے باپ کے پاس جاؤں گا اور اُسے کہوں گا اے باپ
 میں آسمان کے خلاف اور میرے حضور گناہ کنا ہوں۔ اب سے میں بدرا بننا
 کہلائے کے لائق نہیں ہوں مجھے اپنے مردوروں میں سے ایک کی مانند بنا۔
 اور اُٹھکر اپنے باپ کے پاس چلا اور ابھی دور تھا کہ اُس کا باپ اُسے دیکھا
 اور رحم کنا اور دوڑ کر اُسکو گلے لگایا اور بوسہ دیا۔ پھر بننا اُسے کہا اے باپ
 میں آسمان کے خلاف اور میرے حضور گناہ کنا ہوں اب سے بدرا بننا کہلائے

ے لائق بہن ہوں - پر باپ اپنے بکروں کو کہا اچھے سے اچھا حمامہ حلدی
 باہر لاؤ اور اسے پہناؤ اور اُس کے حمامہ منس انگوٹھی اور بانوں میں حوشی
 دو - اور پلے ہوئے بچھڑے کو لاکر دس کر کے ہم کماوس اور حوشی
 مناس - اس لئے کہ بہہ میرا بننا مرگنا نہا اور پھر حیا ہی گم ہوا نہا
 اور ملا ہی اور وہ حوشی کرنا شروع کئے ۴

اور اُس کا بڑا بننا کمد منس نہا اور حب اکر گسر کے برنگ پہنچا
 راگ اور باج کی آوار سنا - اور چھوڑوں منس سے ایک کو پاس نلاکر بہہ
 کیا ہے پوچھا وہ اُسے کہا کہ بڈرا نہائی آنا ہے اور بڈرا باب اُسے صحیح
 سلامت پائے سے بلا ہوا بچھڑا دس کیا ہے - تب وہ حفا ہوا اور اندر حائے
 نہ چاہا - تب اُس کا باب باہر آکر اُسے منسا - پر وہ حواب منس اپنے باپ کو
 کہا نہکھہ اپنے برسوں سے ندی حدمت کرنا ہوں اور کنمی ندرا حکم عدول
 نہ کنا اور نوکنمی صحیح اپنے دوستوں کے سامنے حوشی منائے کے لیئے
 ایک بکری کے بچے کو نہ دیا - پر حب ندرا بہہ بیٹا حو ندی رنگانی کو
 کسندوں کے سامنے کھا گیا سو آنا نو اُس کے لیئے پلے ہوئے بچھڑے کو
 دس کنا - اور وہ اُسکو کہا کہ اے لڑکے تو ہمیشہ میرے پاس ہے اور سب
 کچھ ندرا ہے سو ندرا ہے - پر ندرا بہہ حائی مر گیا نہا اب حفا ہے اور
 گم ہوا نہا ملا ہے سو حوش و حرم ہونا لازم نہا ۵

[No 24]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(Madras Auxiliary Bible Society 1894)

TRANSLITERATION

Kisi admī ke do bete the Aur un mē se chhota bap ku kaha 'ū bap mujhe pahunchta hai so mal ka hussī mujhe de Aur woh apnī zindagani tūn ku bāt diya Aur bahut din nahī guzīe kī chhota beta sab kuchh jīm kī ke ek dur ke mulk ka safai kīya aur wahã apna mal bad ma ashī mē uayā Aur sīb khūich kī chulā so waqt us mulk mē bara qīht pāia aur woh muhta j hone līga Aur woh us mulk ke ek bashīnde se ja mīla aur woh use apne kheto mē surī chīriane bheja Aur use aīzu thī kī sun khatē the so chhulkō se apne tār seī kārē aur kōī us kī na detā thā Tīb hosh mē a līr kaha mere bap ke kītne mazdūrō kī bahut sī lotī hai aur mīrī jīhā bhukh se mīrī hū Mai uth kār apne bap ke pas jāūga tūī use kahūga aī bap mīrī asman ke khulaf aur tere huzūr gunah kīya hū ab se mīrī teīa beta kārhlane lē lāīq nīhī hū mujhe apne mīzdūrō mē se ek kī manīnd bana Aur uth kār apne bap ke pas chālā aur abhī dūr thā kī us ka bap use dekha aur iahm kīya tūī dam kī us kī gīle līgāya tūr bosā diya Phī beta juse kaha aī bap mai asman ke khulaf tūr teīe huzūr gunah kīya hū ab se teīa betī kahlā e ke lāīq nahī hū Pār bīp rīpne nīkūīō kī kārī rēchēhē se achēhīa jama jaldī bahīr lāō tūī se pahīrō aur us ke hāth mē ag tībī tūī pao mē jūtī dō aur pale hue bachhīre kī lā kār zabh kārō kī ham khawē tūī khushī mīnawē is live kī yeh mera beta mar gaya thā aur phī jīya kī gum hūī thā aur mīla hai Aur woh khushī kārna shūnū kīe

Aur us ka bara beta khet mē thā Aur jab a kār ghīr ke nazdīk pahunchā rag aur nach kī āwaz sunī Aur chhokrō mē se ek kī pas bula kār veh kīya kīrī puchhā Woh use kārīa kī terā bhīrī āyā hai aur teīa dāp use sīhīh salamat pane se palā hua bachhīa zabh kīya hai Tab woh khafī hūī aur rīndāī jāne na chīrīa Tīb us ka bap bahīr a kīrī use manāya Pār woh jīwāb mē rīpnē bīp kī kārīa dekhi itne bārō se terī khīdmāt kārta hū aur kārhlī teīa hukm udul na kīya aur tū kārhlī mujhe rīpnē dosto ke sāth khushī n ānane ke līye ek bahīr ke bachche kī nī diya Pār jīb terā yeh betī jō teī zīndagani kī kasbīyō ke sāth kha gaya so āvā tō us ke līye pale hue bachhīre kī zabh kīya Aur woh us kī kālā kī aī lārīke tū hameshī mēīc pas hai aur sab kuchh mera hai so terā hai Pār teīa yeh bhāī mīrī gīya thā rīb jīya hai aur gum hua thā mīla hai so khush o khūrīīm hona lazīm thā

As another specimen of *Vaidya Dakhini* I give the fable of the crane and the hawk taken from Shakespear's grammar. The language is that illustrated by the foregoing grammatical sketch

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OF *Vaidya*)

(From *Shakespeare's Grammar* 1843)

بول کئے ہنس کہ ایک دھوئی کسی ندی ے کڑے اے دھندے
 من سڑک نما ہو رہ دس ایک بولے کو دیکھا کہ وہ ڈھو ے
 کنارے پر بیٹھا ہو حنکڑ من ے کڑے جس کر کانا ہو اُسٹوح
 صدر کر کو حب رہنا ہو رہاں سوں اے کوسلے کو اڑھکر حلے حانا
 ایک دس ایک ہاسہ ایک ا نکلا ہو ایک کئے بندر کو سکار عار کر
 سوڑا کانا ہو نامی کا حصوڑ دکر حل نکلا : بولہ بہہ دیکھ لکر
 اے من اے حنا کر لیا کہ بہہ بدھی اپنا چھوٹا احمہ کر اے
 بڑے بڑے جانور اں سکار مارا ہے من اپنا موٹا احمہ کر اسنا جس
 حارہ کانا ہوں : سو بہہ مدری کم بدھی ہو ہلکی ناڈری کا کام
 ہے : من بھی کی اسنا بڑیا دس چگنا ہوں اب سوں من
 اسے کڑے دس کانا ہو ایک دفعے کا اسمان ہو نکوٹا عاروٹا

* نظم *

حو کہ دھواں گس ے اوپر حاربئے
 ابر صس پھر کھنکرو وہ آربئے
 ربدہ دلاں ہس سو گس بر حڑھیں
 دل سوں اپں دل ے او بہاں سوں اڑھیں

بہہ سمحمة لنگو اے کنڑے کھانا حموڑ دنا ہور بندر کنور ے شکار
 پو حنے لگنا ۔ دھوئی باشہ کا بئی ماسا دیکھنا ہا ہور بعولہ کیڑے
 کھانا حموڑ دکر کنور ے کدھں حماسنا ہے سو بہہ بئی دیکھہ لیکو
 دنگ ہوگنا ہور ماسا دیکھنے لگنا ۔ نکانک کنور وہاں آنکلا ہور
 بعولہ اڑھکر اُس کنور پو حماسنا ۔ کنور بانی ے کدھں ڈھک کر
 ہور اُسے حوبدی دکر اُسکے آگرو سوں پٹا پڑا * بعولہ اُسو نٹ کر
 بانی ے کڑے سو گرا ہور اُسکے پراں حنکڑ صس لوپ پوپ ہوگئے *
 دھوئی آکر اُسے نکڑ لنا ہور گھر کدھں حل دنا * ناٹ صس اُسکا
 انک دوست ملکو نوحصا کہ کنا ہے * دھوئی بولیا بہہ بعولہ ہے ۔
 باشہ کا کام نرے کئے لگوں آسج سنڑ پڑا *

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(From Shakespear's Grammar, 1843)

TRANSLITERATION AND TRANSLATION

Bol gac hāī l i c h dhobī l i s i nāddi k e k a i k e
They have said that, a washerman a certain river of on bank
 apne dhande mē sarak tha haur har din c h baghole ku
his own profession in engaged was and every day a crane
 dēkhtā k i, woh dhru k e kinare po baithā, hau chikar mē k e
he used to see that, it stream of bank on used to sit, and mud in of
 hīr chun kar khata, haur us po c h sabr kar ho
heims picked up having used to eat, and that on even patience made having
 chup iahitā haur wāhā sū apne ghūsk ku urh k r i
silent used to remain and there from his own nest to flown having
 chale jatī Ek din c h bagha anchit a nikalya haur c h
used to go away One day a hawk suddenly came forth, and a
 k l i t t e titar l u shil r i m r i l a r thora khaya hau baqī k a
plump partidge (as-)pigeon stinck having a little ate and the rest of
 chhor d e k a r chāl nikalyā Bagholī yeh dukh l e l r i apne mē apne
left having went forth The crane this noticed having himself in himself
 chinta kar hya k i 'j c h pranchhī itna chhota achh l a i
thinking made for himself that, 'this bird so small been having
 aise bāre bāre j i n w a i shikar mārta h r i Mañ itn i mot i
such big big cranes (as-)pigeon killing is I so stout
 achh k r i usa n r i s chana l h a t i h ũ So j c h meri lambakhtī haur
been having such filthy food eating am So this my bad-fortune and
 balkī prān k i k i m hai Māñ bhī l i usa b r i p a n a nāñ
mean origin of effect is I also what such greatness not
 j a g a t a h ũ ? Ab sū māñ aise l i r e nāñ l h r ũ g a hau c h
arousing am ? Now from I such seems not will eat, and one
 d r i e k a asman po pakhoḥa marūga
time of heaven on wing I will-stirle

In the following verse vowels are marked long or short as required by the metre)

Jo l_i dhuwā ghan le upai jawēge
' *When that smokes clouds of above will go*

Abr mē	phir	kahe ku	woh	awēge?
<i>Cloud in</i>	<i>again</i>	<i>why</i>	<i>they</i>	<i>will come</i>

Zinda dūā haī so gagan par chāhē
Living hearts are they heaven on may mount

Bal sū apan dil ke o yā sū urhē
Force by own heart of they here from may fly

Yeh	samajh le ko	une	hire	khana	chhor diya	haur
<i>This</i>	<i>consideration taken having</i>	<i>he</i>	<i>was</i>	<i>to eat</i>	<i>abandoned</i>	<i>and</i>

titaī	habutai ke	shikar po	japne	lagya	Dhobi
<i>partidge</i>	<i>pigeon of</i>	<i>prey on</i>	<i>to lie in wait for</i>	<i>began</i>	<i>The washerman</i>

basha la	bhi	tamasha	dekhya tha	haur	baghola	kue	khana
<i>the hawk of</i>	<i>also</i>	<i>the exhibition</i>	<i>seen had</i>	<i>and</i>	<i>the crane</i>	<i>worms</i>	<i>to eat</i>

ohhor de har	kabutrır ke	kudhan	jhāsta hai	so	yeh	bhī
<i>abandoned leaving</i>	<i>pigeon of</i>	<i>du cation</i>	<i>looking eagerly is</i>	<i>so</i>	<i>this</i>	<i>also</i>

dekh le l o	dang	ho gaya	haur	tamasha	dekhne	lagyi
<i>watched having</i>	<i>surprised</i>	<i>became,</i>	<i>and</i>	<i>the exhibition</i>	<i>to watch</i>	<i>began</i>

Yahayah	habutar	wahã	a nil alya	haur	baghola	urh kar	us
<i>All at once</i>	<i>the pigeon</i>	<i>there</i>	<i>came for th</i>	<i>and</i>	<i>the crane</i>	<i>flown-having</i>	<i>it at</i>

kabutar po	ghasya	Kabutar	pani ke	rudhan	dhuk kar
<i>pigeon on</i>	<i>looked eagerly</i>	<i>The pigeon</i>	<i>the water of</i>	<i>distraction</i>	<i>was needed having</i>

haur	use	chōdī	de kaī	us ke	agu sū	patta	turaya
and	to it	evasion	given /aving	it of	front from	collar	broke (he went off)

Baghola	us po	tut har	pani he	harke po	gurya	hau	us he
<i>The crane</i>	<i>it on</i>	<i>swooped having</i>	<i>water of</i>	<i>edge on</i>	<i>fell</i>	<i>and</i>	<i>it of</i>

paia	chikar mē	lot pot	ho gae	Dhobi	a hai	use
<i>feathers</i>	<i>mud in</i>	<i>entangled</i>	<i>became</i>	<i>The washer man</i>	<i>come having</i>	<i>it</i>

pakar hya,	haur	ghar	ludhan	chal diya	Bat mē	us ka	ek	dost
set ed	and	home	direction	went	Way on	him of	a	friend

mil lo	puchhya	hi	hya	hai pa	Dhobi	bolya	yeh
met laving	asked	that	what	is ?	The wash man	said	this

baghola	hai	Bīṣha ka	ham	karne	gae	lagū	ape ch
crane	is	Hawk of	business	to do	going	while	he himself even

le was caught

FREE TRANSLATION OF THE FOREGOING¹

They have related that a washerman was engaged in his business on the bank of some river, and every day observed a crane which was seated on the side of the stream, and which picking up the worms from within the mud used to eat them, patiently remaining silent. Then flying thence it used to go to his own nest. One day a hawk came forth suddenly, and having struck as his prey a fine partridge, ate a little, and leaving the rest went away. On seeing this the crane took to thinking within himself, that 'this bird, being so small, hunts and kills such very large creatures, I, being so large, am in the habit of eating such filthy food: this is the effect of my want of fortune and meanness of origin. What! cannot I, too, rouse such greatness! From this time I will not eat such worms, and will for once strike my wing up to heaven.'

VERSE

"When the columns of smoke ascend above the clouds,

"Why should they return with the showers?

"They who are lively of heart will mount up to the firmament,

"By the impulse of their heart alone they will fly hence above!"

Having taken this fancy into his head he left off eating worms, and began to lie in wait for a partridge or pigeon. The washerman had witnessed the exhibition of the hawk, and that the crane, having abandoned eating worms, was looking eagerly towards a pigeon, at beholding which he was struck with surprise, and began to direct his attention to the spectacle. All at once the pigeon came there, and the crane taking wing was intent upon it. The pigeon directing her flight towards the water, and eluding the other, fled away from before him, but the crane, having made a swoop at her, fell slap on the shore of the water, and his wings became entangled in the mud. The washerman then came and seized him, and proceeded towards home. On the way a friend meeting him asked, 'what is this?' The washerman replied, 'this is a crane that was himself caught whilst attempting to do the deed of a hawk.'

¹ Shakspeare's with a few verbal alterations

DAKHINĪ OF BERAR.

The Dakhinī of Berar in no way differs from that spoken in Madras, and specimens of it are not necessary. The same remark applies to the Dakhinī spoken in those districts of the Central Provinces which lie south of the Satpuras, and adjoin Berar and Hyderabad. Although, of course, no definite line can be drawn, we may take the Satpura range, and the connected hills, as the boundary between standard Hindōstānī and the Dakhinī variety.

VERNACULAR HINDŪSTĀNĪ.

The following account of the peculiarities of the Vernacular Hindostanī of the Upper Doab and Western Rohilkhand is based on the specimens annexed. It will be noticed that many of them have been found to exist in the Hindostanī of Gujarat and in Dakkhinī.

PRONUNCIATION.—Vowels.—There is a strong tendency to prefer the letter *e* to *a*, and *o* to *au*, thus, we have *pei*, not *pai*, feet, *he*, not *hai* he is, *hē*, not *hai* they are, *oi*, not *au*, and, *londa*, not *launda*, a son, *doi* not *daur*, run. *O*, and *i* is sometimes weakened to *ai*, and is then sometimes aspirated and becomes *hai*. In Saharanpur and Dehla Dun it becomes *hai*. Similarly, *batth*, sit, becomes *batth*, which, in the second Meerut specimen, becomes *batt*. In other respects vowels are frequently interchanged. Thus we have both *laha* and *leha*, said, and *luhana*, to be called. The letter *r* in an unaccented syllable has become *a* in *salari*, a hunter, *mathar*, sweet meats. In *lattha* for *shattha*, in one place, an initial unaccented *r* has been elided. In *ak*, for *ir*, that, *r* has become *a*, and the vowel has been transposed. In *yad'mi*, a man, the vowel *y* has been prefixed.

Consonants.—The influence of Pāñjabī is evidenced by the strong preference shown for cerebral letters. The dental *ṇ* *na*, when medial or final often becomes the cerebral *ṇ* *na* and the dental *ṣ* *la*, when medial or final, often becomes the cerebral *ṣ* *la*. The latter letter is unknown to standard Hindi, and to the more eastern dialects, but is common in Rajsthānī, Pāñjabī, and Gujarātī. In the manuscripts received from the Upper Doab it is indicated by putting a dot under *ṣ*, thus *ṣ̣*, but in printing the specimens I have followed the usual custom of writing *ṣ*. Examples of the employment of cerebral *ṇ* *na* are *manas* a man, for *manus*, *ap'na*, own, for *ap'na*, *lhowan*, to lose, for *lhona*, *sunan* to hear, for *sun'na*. In *lilai*, for *nilal*, come out, initial *n* has become a dental *l*, and *l* has become a cerebral *ṇ*. Examples of *ṇ* are *jangal*, a forest, *koli*, the breast, *balad*, a bullock, *bal* horn. If the spelling of the specimens is to be trusted, the change of *l* to *ṇ* is not nearly so regular as that of *n* to *ṇ*. We often find dental *l* where we should expect the cerebral letter. Thus we have *milē gi*, not *milē' gi*, she (i.e. it) will be got, *chala*, not *chola*, he went. Perhaps, however, this is due to carelessness in writing.

In standard Hindi and to the east, a medial *ḍ* *da* or *ḍ* *dha* is regularly pronounced *ṛ* *a* or *ṛ* *ha*. Thus, *बड़ा* *barā*, not *बड़* *bada*, great. In the Upper Doab, the *ḍ* *da* sound is often preserved. Thus, *gadr* or *gaddr* (see below), not *gar*, a cart, *bada*, not *barā*, great, *chadh'na*, not *chadh'na* to mount. I have, however, noted a few instances of *ṛ* such as *ghora*, a horse, *chir'ya*, a bird, but these may be slips of the pen on the part of the writer. The preference is certainly for the *ḍ* *da* (or *dha*) sound.

One of the most marked tendencies of this dialect is to double a consonant after an accented long vowel. In this case the preceding long vowel is usually shortened, *ṛ* *c* becomes *ṛ* *c*, *ṛ* *u* becomes *ṛ* *u*, *ṛ* *e* becomes *ṛ* *e*, and *ṛ* *o* becomes *ṛ* *o*. The only apparent exception is *a*, which in *writing* remains long. It is, however, in such cases pronounced short, not like the *u* in 'nut', but like *a* in the German word 'mann'. Thus the sound of the word *bappā*, a father, might be represented in English (not Hunterian) spelling by

bappoo So strong is this tendency to double consonants that even the *t* of the termination of the present participle is doubled after a long vowel. Examples of this doubling are *bappu*, a father, *bassanā* a vessel, *gaddi* a cart, *patta*, obtaining (present participle of *pana*) *gatta* going, *bhullha* hungry, *beta*, a son, *lhetl' mē*, in the fields, *dellha* seen, *bhejja*, sent, *rott*, bread, *chhotta* small, *loggō pe* on people, *hotta* becoming

DECLENSION — Nouns — There is an oblique form singular of vocal nouns which ends in *ō* or *ū*. Thus *gharō mē*, into the house, *gharī pai āla* he stayed at home, *glāi ō*, to the house. The oblique plural sometimes ends in *ū*, as in *mai dī ā* of men *betyū ā* of daughters *chollhe gad myū ā*, of good men. In one case *chhot' ī ne* husks (Muraṭṭaragāṭ) we have an oblique plural in *ā* (as in Drāṭ hini). The nominative plural of feminine nouns in *i* ends in *ī* as in *bellī* daughters.

The sign of the case of the agent is *ne* or *nē*. For the recursive dative we have *le*, *lū* or *lo nū* (a Pāñjabī form) and *ne*. Examples are *bap lē* (a son has been born) to (my) father, *Bu'bal lū* to Būbal *bippu nū*, to a father *chhol lā n aur lā hē* the swine are eating husks, *bandai ne us ne dell lya* the monkey saw it, *mathai ne chhoi dē* (thou) he should give up the sweetmeats. For the locative we have *pe* and *pa* on, and for the ablative *setlē*. In *bellē ne chala giya*, the son went away (Muraṭṭaragāṭ) we have the agent case used with a neuter verb.

Pronouns — The pronouns of the first and second persons are somewhat irregular. Their principal forms are as follows: —

	I	Thou
Sing Nom	<i>mē</i>	<i>tē</i>
Agent	<i>mē</i>	<i>tē</i>
Oblique	<i>mayh mayh</i>	<i>tayh, t. jh</i>
Acc Dat	<i>maylē, mayhē</i>	<i>tayhē tujhē</i>
Genitive	<i>mai ā</i>	<i>tai ā</i>
Plur Nom	<i>ham</i>	<i>tam</i>
Agent	<i>ham ne</i>	<i>tam ne</i>
Oblique	<i>ham</i>	<i>tam</i>
Acc Dat	<i>hamē</i>	<i>tamē</i>
Genitive	<i>hamai ā, mhai ā</i>	<i>tumhai ā, thara</i>

Note that in the singular these pronouns do not take *ne* in the case of the agent. Thus *mē* (not *mē ne*) *bhej diya tha* I sent, *tē ya chij līs lē tē lai?* from whose (house) did you take (i.e. buy) this thing?

The demonstrative pronouns have a feminine form in the nominative. They are as follows: —

	Nom Masc	Nom Fem
This,	<i>yu, yaḥ</i>	<i>ya</i>
That he she, it,	<i>o o oh</i>	<i>ta</i>

In other respects they are as in standard Hindi, except that the Nominative Plural of *o* is *toē*.

Other pronominal forms are *apna* own, *jo jon*, who, *kon* or *lē*, who?, *le*, what? (both substantive and adjective), *lai*, how many?, *lo* any one (obl *līs*), *jon sa*, *jo kuchh* whatever, *asa* such, *ib*, now *ibhi, ib jā*, even now, *jib* is both 'when' and

'then' as elsewhere in Western Hindi dialects, *jab-jā*, thereon, *tohā*, *tohā* si, there, *ja*, where

CONJUGATION — Verb substantive — The present is—

	Sng	Plu
1	<i>hā</i>	<i>hē</i>
2	<i>he</i>	<i>ho</i>
3	<i>he</i>	<i>hē</i>

The past is *tha*, etc., as in the literary form of the dialect

Active Verb — The tense which in standard Hindi is mainly used as a present subjunctive, here often retains its original meaning of a present indicative. Thus, *mē marā*, I strike or may strike

The Present Definite is formed by conjugating this simple present (not the present participle) with the present tense of the verb substantive. Thus,—

	Sng	Plu
1	<i>marā hā</i> , I am striking	<i>marē hē</i>
2	<i>marē he</i>	<i>marō ho</i>
3	<i>marē he</i>	<i>marē hē</i>

Sometimes the present participle is used as in the literary dialect. Thus, *hotta he*, he is becoming, *jatte hē*, they are going

The Imperfect is sometimes formed on the same principle as those on which the present definite is formed, substituting the past for the present, tense of the verb substantive. Thus, *mē marā tha* or *mē marā tha* I was striking. More usually, this tense is formed as in Rajasthan and sometimes in Braj Bhakha by conjugating an oblique verbal noun in *e*, with the past tense of the verb substantive. This form also occurs in the Magahi dialect of Bihar. Thus, *marē tha*, I thou, or he was striking, literally was on striking, *marē the* we, you, they were striking. Compare the Old English 'was a striking'

Verbs whose roots end in a long vowel are contracted in the present and future. Thus, *khā hē*, for *khā hē*, they eat, *jaūga*, for *jaūga* I shall go, *khāga*, for *khāga*, he will eat, *khāge*, we shall eat

The Infinitive ends in *na* (oblique *ne*) or *n* (oblique the same). Thus, *khana*, to eat, dative *khane ko*, for eating, *khovan*, to lose (note the inserted *o* after *v*), *panan*, to fall, *ghanan ko* for filling

The verb *karāna* makes its past participle *kara* or *kya*. Thus, *kara he*, or *kya he*, (I) have done (sm). *Jana*, to go has both *gaya* and the Panjabi *gya*. *Dharana*, to place, has its past tense irregularly *dharayaya*

In one place the word for 'it is proper' is given as *chahavye*. In *mathar kadh'ne chāl*, he wished to take out the sweetmeats [literally, the sweetmeat to be taken out (a gerundial adjective) was desired], we have an instructive illustration of the use of a desiderative verb

In the second specimen from Meerut, we have an irregular conjunctive participle in *ā* which is borrowed from Rajasthan. It is *battā* (for *battā*) having sat

We have an example of a potential passive in *kuhana*, to be able to be killed

The usual negative is *nahī*, not. *Ne* and *ni* are also used. *Ne* appears to be used with the first person as in *mē ni chalo*, I did not go, and *ne* with the third person as in *use ko ne deta*, no one used to give to him

The first specimens of Vernacular Hindōstānī come from the District of Meerut.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDŌSTĀNĪ.

DISTRICT, MEERUT.

SPECIMEN I.

(G. R. Dampier, Esq., I.C.S., 1899.)

एक आदमी-के दो लोन्डे थे । उन-में-तें छोटे-नें अपने बाप-से-तौ कहा ओ बाप तेरे मरे पिच्छे जो कुछ धन धरती मर्भें मिलेंगी वा इभी दे-दे । बाप-नें दोनों लोन्डों-को अपनी माया बाँट-दी । धीरे दिन पीछे छोटा भाई अपना सारा माल ली-के परदेस-में चला-गया ओर वहाँ वदमासी-में अपना नावा खोवण लगा । जिव सारा धन सपड़-गया तो उस देस-में वहीत ठाडा काळ पड़ण लगा । तो ओ गरीब हो-गया । फिर उन-नें उस देस-के एक माणस-से-तौ जा-कर नोकरी माँगी । तो उस माणस-नें उसे जंगळ-में अपने सूर चुगावण-की खातर भेजा । फिर उसे इतनी भूक लगी की जो घास पात सूर खाँ-थे उन-ही-तें अपना पेट भरण-को तयार था । ओर किसी माणस-नें उसे खाणे-की नहीं दिया । जिव उसे कुछ सोड़ी आई तो उस-नें अपने मन-में कहा मेरे बाप-के धीरे वहीत नोकर हें ओर वहाँ कुछ घाटा नहीं हे ओर में इस देस-में भुक्खा मरूँ-हूँ । में अब उठ-के अपने बाप-के धीरे जाऊँ ओर उसे कहूँगा की ओ बाप में खुदा-के ओर तेरे रूवरू पाप करा-हे । अब में असा नहीं रहा की तेरा बेटा कुहाया जाऊँ । मर्भें अपना नोकर कर-लो । ओ उठ-के अपने बाप-के धीरे गया । जिव ओ अपने बाप-के घर-तें दूर रहा-था तब उस-के बाप-नें उसे देखा ओर दया भी आ-गई । दोड़-के उस-की कोळी भर-ली ओर पुचकारा ओर उस-का चुम्मा लिया । तो लोन्डे-नें कहा ओ बाप में खुदा-के रूवरू ओर तेरे रूवरू पाप किया-हे । में अब असा नहीं रहा जो तेरा बेटा कुहाया जाऊँ । फिर बाप-नें अपने नोकरों-से कहा की सारों-में अच्छे लत्ते इस लड़के-को पह्याओ ओर उस-की अँगली-में गुन्टी ओर पेर-में जुत्ता पह्याओ ओर एक ठाडा बहडा ला-के काटो । हम खाँगे

और खुसी मनावें । यूँ मेरा लोन्डा मर-गया-था और अब जी-गया । और खोया-गया-था और अब मिल-गया है । और आपस में खुसी करण लगे ॥

और बड़ा भाई जगऊ में था । जब जगऊ-तें घर-के धोरे आया तो उन-नें नाचण गावण-की वाज सुणी । फिर उन-नें एक नोकर को बुला कर पुँच्छा की या के बात है । नोकर-नें उसे कहा की तेरा भाई घरा आया-हे और तेरा भाई जीता हुआ चला-आया । उस की खुसी में तेरे बाप-नें बहडा काटा-हे । इतनी बात सुण के बड़ा भाई शोह-में आ के घरों-में नहीं गया । फिर उस-के बाप-नें बहार आ-के उसे कहा तू भीतर चल । फिर उन-नें बाप-को जुबाब दिया की मैं घणों दिनों-में तेरी टहल करूँ और कद्दी तेरे हुक्म बिना कोई काम नहीं करा । तो फिर भी डब-लो मभें एक बकरी-का बच्चा भी नहीं दिया जिसे मैं काट-के अपने यारों-का नोत्ता दूँ । पर निव यूँ तेरा लोन्डा आया जिन-नें तेरा धन कंचन्यों-में खो दिया तो इस-की खात्तर ठाडा बहडा मार-दिया । फिर बाप-नें बड़े भाई-तें कहा की अग लोन्डे तू धुर-तें मेरे धोरे रहा-हे और जो मेरा है सो-ही तेरा है । फिर न्यों चहाइये की हम मिल-के शादी करें । तेरा भाई मरा-हुआ जी-गया । और खोया-गया-था और अब मिला-हे ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MURRET

SPECIMEN 1.

(G R Dampier Esq ICS, 1899)

TRANSLITERATION AND TRANSLATION.

Dh	ad'mu-lu	do	londu	thi	Un-mĩ tĩ	chh sh nĩ	ap'ne
One	man of	two	sons	wee e	Them in from	the younger by	his own
bir sotti	l rha	O	hap	teru	anaru	picchhu	dhan
father to	it was said	O	father,	thy	death	after	property
dhar'ni	marhẽ	mil'gi	wa	ibhu	de de'	Bir nĩ	donũ
land	to me	will be given,	that	now	give'	The father-by	the two
londu'ko	ap'ni	may i	b'it di			thoru	din
sons to	his own	property	was divided (and)	given		A few	days
chhuta	bharu	ap'ni	aru	mil	le ke	par de mĩ	
the younger	brother	his own	all	property	taken having	foreign land into	
chhla gaya	or	warĩ	brd m'aru mĩ	ap'ni	naru	khosaru	laga
went away	and	the e	evil conduct in	his own	goods	to lose	began
When							
sara	dhan	saparu g'ra	to us	de-mĩ	bahot	thadu	h il
all property	was spent,	then that	country in	very	mighty	famine	to fall
laga,	to	o	garib	ho g'ra	Phir	un nĩ	us
began	then	he	poor	became	Then	him by	that
country of	one						
manas setti	ni kar	nuk'ni	m'igi	To	us	manas nĩ	usẽ
man to	gone having	service	was prayed for	Then	that	man by	as for him
jangal mẽ	ap'ne	sur	chug'aru h khattar	bh'ni	Phir	usẽ	
forest in	his own	sicne	feeding of for	it was sent	Then	to him	
it'ni	bhuk	laga	hi	jo	ghis	prt	sur
so much	hunger by	was attached	that	what	grass	leaves	the swine
eating were							
un hĩ tẽ	ap'na	pet	bharin ko	tryar	thi,	or	hisi manas nĩ
them with	his own	belly	filling for	ready he was,	and	any	man by
to him							
khane ko	nahĩ	diya	Jib	usẽ	kuchh	soddhu	u
eating for	not	was given	Then	to him	some	sense	came,
then							
him by							
ap'ne	man mẽ	kaha	'merc	bir ke	dhoru	brhot	nokar
his own	word in	it was said	'my	father of	near	many	servants
are,							and

wahā kuchh ghata nahī he or mē is des mē bhukha
there anything wanting not is and I there country in hungry
 marū hū Mē ab uth ke ap ne bap ke dhore jāū oi
dying am I now arisen having my own father of near (will) go and
 usē kahūga kī Ō bap mē Khudā ke oi tere rub ru pap
to him I will say that O father by me God of and of thee before sin
 kara he Ab mē asa nahī rahī kī tera beta kuhaya jāū
been done is Now I such not remained that thy son called I may be
 Majhē ap'na nokar lār lo Ō uth ke ap'ne bap ke
Me thy own servant appoint He arise having his own father of
 dhore gaya Jīb o ap ne bap ke ghar tē dur rāha tha
near went When he his own father of house from far off remained was
 tab us ke bap nē usē dekha or daya bhī a gai Doi ke
then his father by as for him it was seen and put also came Run having
 us kī kōhī bharī or puchhāra or us ka chumbha
him of embrace was filled and taken and he was kissed and him of kiss
 hya To londe nē kaha Ō bap mē Khudā ke rub'ru
was taken Then the son by it was said O father by me God of before
 or tere rub'ru pap kiya he Mē ab asa nahī raha jo
and thee of before sin been done is I now such not remained that
 tera beta kuhaya jāū Phir bap nē ap'ne nokrō se kaha
thy son called I may be Again the father by his own servants to it was said
 kī sārō mē acchhe latte is lār ke ko parhao or us kī āg h mē
that all in good clothes this son to clotle and his finger on
 gunthī or per mē jutta parhao or ek thada bah'da la ke
a ring and feet on shoes clotle and one fine calf brought having
 karo Ham khāge or khusī manawē Yu mera
slaughter We shall eat and merriment shall celebrate This my
 londa mar gaya tha or ab jī gaya or khoya gaya tha or ab
son dead gone was and now alive went and lost gone was and now
 mil gaya he Or apas mē khusī karan lage
found gone is And themselves among merriment to make (they) began
 Ōī bada bhai jangal mē tha Jab jangal tē ghar ke
And the elder brother forest in was When forest from house of
 dhore aya to un nē nachan gawan kī waj sunī Phir
near he came then him by dancing singing of sound was heard Then
 un nē ek nokar ko bula kar pūchhha kī ya ke but
him by one servant to called having it was asked that this what matter
 he ?' Nokar nē usē kaha kī tera bhai gharō
is ? The servant by to him it was said that thy brother to the house

aya he or tera bhai jai hua chala gaya, us ki khushi me tere
 come is, and thy brother alive been arrived, this of happiness in thy
 hip ne bahadur karta he' Itni bit sun ke bad
 father-by calf slaughtered is' So much talk heard having the elder
 bhai chhoh me a ke ghao me nahin gaya Phir us ke bap ne
 brother watch in come having house into not went Then his father by
 bahar a ke use kaha, 'tu bhitar chal Phir un ne
 outside come having to him it was said, 'thou inside go' Then him by
 bap ko jawab diya ki, me ghanee din se tera tihai
 the father to answer was given that, I many days from thy service
 karu or kadi tere hukm bina ko kam nahin kara, to
 do and ever thy order without any work not was done yet
 phir bhi ab-lo maghe ek bhai ka bachcha bhi nahin diya,
 again even now up to to me one she goat of young one even not was given
 jee me karta ke apne gayo ki notta du Par jab
 which I slaughtered having my own friends-of feast I may give But when
 tu tera londa aya jin ne tera dhan kachhaya me kha diya,
 this thy son came, whom by thy fortune has lots among was wasted away,
 to is ki khattai thadi bahadur mai diya' Phir bap ne
 then this one of for the fine calf was killed Again the father by
 bade bhai ke kaha ki, 'wah londe, tu dhur te mere dhoke
 elder brother to it was said that 'O son, thou long from my near
 kaha he, or jo mera he so hi tera he Phir ayi
 remained at and what mine is that very time is Yet thus
 chahiye ki ham mil ke sadu karu, tera bhai
 beloved that we united-having rejoicing should make, thy brother
 mara hui, jai gaya, or lona gaya thi, or ab mila he'
 dead was alive went, and lost gone was and now found is'

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MEERUT.

SPECIMEN II.

A FOLK-SONG.

(Sis Rām Brāhmaṇ.)

क्यों धक्के खाता	फिरे भरम-के ठट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥
क्यों सिर-पे जटा	बाँध-के बाँध लड़ चुन्धा ।
रहाँ मेकड़ों मुन्हा	मुँहा-के मर-गय मुन्धा ॥
क्यों दिया काख-में	तुम्बी कुत्तक कुन्धा ।
क्यों मुँह-के चाळ	लपेट बग-गय लुन्धा ॥
दिल साफ नही	तो तुम हो नीखट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥
क्यों भमम रमावे	क्यों ओढ़े स्निग्ध-काला ।
क्यों पहर कंठ-में	फिरे काठ-की माला ॥
क्यों फुँक-फुँक-के किया	आग-माँह तन काला ।
प्रभु-से मिलने-का हे	एक पंथ नीराला ॥
गफलत-का परदा	खोल-दे काणे मट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥
क्यों जँची आवाज-से	जा-के अलख जगावे ।
ओ सोवे तो फिर	कीण जगाणे पावे ॥
तू बजा-के चिमटा	किस-कु घोर सुनावे ।
ओ घट-घट-की सुनता-हे	वेद न्योही गावे ॥
माँगण-की तथ्याँ	माँग उतणौ-के मट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥

जो पावेगा सो	घर बैठे-ही पावेगा ।
दण-वण-के भटके-से	कुछ हाथ नहीं आवेगा ॥
जो सत-की मिहनत	कर-कर-के खावेगा ।
उस-के बेढे-को	अलख पार लँघावेगा ॥
कहे सिस-राम मेरे	लगा ग्यान-का चट्टू ।
जो लिखा करम-का	मिल-जागा घर बट्टू ॥

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACLULAR HINDOSTANI.

DISTRICT MEEBUT

SPECIMEN II.

A FOLK SONG

(Sis Ram Brahman)

TRANSLITERATION AND TRANSLATION

Kyō	dhakke	khata	phure	bharama ke	tattu ?
<i>Why</i>	<i>pushes</i>	<i>eating</i>	<i>wanderest thou</i>	<i>deluded-having become</i>	<i>O pony ?</i>
Jo	likha	karama ka	mula jaga	ghara	battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>
Kyō	sua pe	jata	bādha ke	bādha lai	ohundya ?
<i>Why</i>	<i>head on</i>	<i>matted hair</i>	<i>tied having</i>	<i>bindest thou</i>	<i>a top knot ?</i>
Yhā	sēkrō	munda	mūda ke	mara gaya	mundya
<i>Here</i>	<i>hundreds</i>	<i>head</i>	<i>shaved having</i>	<i>died</i>	<i>ascetics</i>
Kyō	diya	kakha mē	tumbi	kuttaka	kundya ?
<i>Why</i>	<i>was placed</i>	<i>as mpt in</i>	<i>gourd</i>	<i>mace</i>	<i>cup ?</i>
Kyō	mūha ke	chala	lapeta	bana gaya	Dundya ?
<i>Why</i>	<i>mouth of</i>	<i>fine cloth</i>	<i>having wrapped</i>	<i>becamest (thou)</i>	<i>a Jam ?</i>
Dila	sapha	nāhi	to	tuma ho	nikhattu
<i>Heart</i>	<i>clean</i>	<i>not</i>	<i>then</i>	<i>you are</i>	<i>worthless</i>
Jo	likha	karama ka	mula jaga	ghara	battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>
Kyō	bhāsama	ramawe	kyō	orhe	mriga chhala ?
<i>Why</i>	<i>asles</i>	<i>dost thou put</i>	<i>why</i>	<i>dost thou wear</i>	<i>deer skin ?</i>
Kyō	pahar	kantha mē	phure	katha ki	mala ?
<i>Why</i>	<i>wearing</i>	<i>neck on</i>	<i>dost thou wander</i>	<i>wood of</i>	<i>necklace ?</i>
Kyō	phūka	phūka ke	kya	aga māha	trana lala ?
<i>Why</i>	<i>burnt burnt having</i>	<i>was made</i>	<i>fire in</i>	<i>body</i>	<i>black ?</i>
Prabhu se	milane ka	he	eka	pantha	nirala
<i>God with</i>	<i>meeting of</i>	<i>is</i>	<i>one</i>	<i>path</i>	<i>separate</i>
Gaphalata ka	paradi	khola de	hane	mattu !	
<i>Negligence of</i>	<i>the veil</i>	<i>open</i>	<i>O one eyed</i>	<i>vain one !</i>	
Jo	likha	karama ka	mula jaga	ghara	battū
<i>What</i>	<i>written</i>	<i>fate of</i>	<i>will be got</i>	<i>at home</i>	<i>sitting</i>

and one only path for finding the Lord O one eyed Vain One, tear the veil of ignorance from off thy face That which is written in thy fate will come equally certain to thee, though thou sit at home

Why with loud cries dost thou endeavour to awaken the Invisible One² If He sleeps, then who is there who can awaken Him² When thou soundest thy tongs, to whom art thou addressing thy cries² It is the voice of each heart that He heareth, as is sung in the Vedas themselves O thou Vain One, Son of a Barren Woman, ask thou the manner of asking That which is written in thy fate will come equally certain to thee, though thou sit at home

What thou wouldst get, that wilt thou get if thou sit at home Naught will come to thee from wandering through the forests Who eateth the fruit of honest labour, his raft will the Invisible One guide over the ocean of existence Saith Sis-Ram, 'to me hath fallen the (excellent) toy of knowledge That which is written in my fate will come equally certain to me, though I sit at home'

[No. 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI

DISTRICT, MEERUT.

SPECIMEN III.

A FOLK-TALE

(G. R. Dampier, Esq., I.C.S., 1899.)

एक दिन अकबर बादसा-नें वीरवल-तें पुच्छा ओ वीरवल तू हमें बकद-का दूध ला-दे ओर नहीं तेरी खाल कटवाई जागी । वीरवल-कूँ बहोत रंज हुआ ओर हुन्तर आण-के अपने घरूँ पड़-रहा । वीरवल-की लोन्डी-नें अपने मन-में कहा की आज तो मेरा बाप बहोत सोच-में पड़ा-हे । आज के बाणे इस-का के ठव हुआ । निव उन-नें अपने बाप-कूँ पुच्छा अरे बाप आज तेरा के ठव हे । वीरवल-नें कहा की बेटी कुछ ना हे । फेर लोन्डी-नें पुच्छा की पिता अपने मन-का भेद बताणा चाहये । निव उन-नें कहा की बादसा-नें कहा की के-तो बकद-का दूध ला-दे नहीं तभों कोल्ह-में पिक्वाजंगा । मेरे-तें कुछ नहीं कहा गया ओर हान्सी भर-के आया-झँ ओर कुछ राह नहीं पात्ता । लोन्डी-नें कहा की पिता-जी या तो कुछ-भी बात नाँ हे । तुम बेफिकर रहो । वीरवल उठ खड़ा हुआ ॥

खेर निव तड़का हुआ तो उस लोन्डी-नें के काम करा की अपना सब सिंगार करा ओर बहोत अच्छी पुसाक पहार-के ओर कुछ कपड़े हाथ-में ले-के बादसा-के किले-के आगे-कूँ लिकाड़ जमना-पर गई । बादसा किले-पे चढ-की जमना-की सेल कर-रहे-ये । अकबर-नें देखा की वीरवल-की लोन्डी लत्ते धो-रही-हे । बादसा-नें लोन्डी-तें पुच्छा की ए लोन्डी आज क्यों तड़के-ही-तड़क लत्ते धोवण आई-हे । निव उस लोन्डी-नें कहा की बादसा आज मेरे बाप-के लड़का हुआ-हे । बादसा-नें छोह-में आ-के कहा की अरी लोन्डी भला कही मरदूँ-की भी लोन्डे होते मुणे हैं । लोन्डी-नें कहा की बादसा भला कहीं

बक़्क-के भी दूध होता सुणा-हे । जिव बादसा-कूँ कुछ बोल नहीँ आया ओर लोन्डी-कूँ कह-दिया की तडकी-ही-तड़क बीरबल-कूँ कचहड़ी-में मेज-दे ॥ ५

बीरबल तडकी-ही कचहड़ी-में गया । बादसा-नेँ पुच्छा की बीरबल लाया बक़्क-का दूध । बीरबल-नेँ कहा की बादसा सलामत सेँ तो कल तडकी-ही लोन्डी-की हाथ मेज दिया-था । बादसा-कूँ कुछ बोल न आया ॥



[No 3]

INDO ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

VERNA CULAR HINDOSTANI

DISTRICT MEERUT

SPECIMEN III

A FOLK TALE

(G R Dampier, Esq, I C S, 1899)

TRANSLITERATION AND TRANSLATION

Ek din Al'bar Bad'sa nē Bū'bal tē puchchha O Bū'bal
One day Albar the Emperor by Būbal to it was asked O Būbal
 tu hamē balad ka dudh la de or nahī tērī khil khadhwa jagi
thou to me bullock of mil bring and not thy sin flayed shall go
 Bū'bal kū bahot rañj hua or huntar in ke ap'ne
Būbal to great anxiety became and therefrom come having his own
 gharū pai raha Bū'bal lī londi nē ap'ne man mē laha
in house lay down Būbal of daughter by her own mind in it was said
 hī aj to merī bap bahot soch mē pira hī Aj hē
that today indeed my father great anxiety in fallen is Today who
 jane is ka hē dhab hua ' Jib un nē ap'ne bap kū
knows this man of what manner became ' Then her by her own father to
 puchchha are bap aj tērī hē dhab hē? Bū'bal nē
it was inquired O father today thy what manner is? Būbal by
 laha hī betī kuchh na hē Pher londi nē
it was said that daughter anything not is ' Again the daughter by
 puchchha hī pita ap'ne man ka bhed bātana chah'ye '
it was asked that father thy own mind of secret to show is necessary
 Jib un nē kahī hī Bad'sa nē kahī lī hē to
Then him by it was said that the Emperor by it was said that either
 balad ka dudh la de nahī tajhē kolhu mē pil'waūga
bullock of mil bring (or) not thee the mill in I shall cause to be pressed
 Mere tē kuchh nahī laha gayī or hamī bhar hē aya hū oī
Me by anything not said went and agreed having come I am and
 kuchh rah nahī patta Londi nē laha hī 'pita jī
any way not I (am) getting The daughter by it was said that father

ya to kuchh bhī bat nā he Tum be phīkar iaho '
this and any even thing not is Thou without anxiety , remain '
 Birbal uth khāia hua
Birbal having arisen standing up became

Kher jib tar'ha hu to us londi nē ke kam kara, hī
Well when dawn became then that gul by what deed was done that
 ap'nī sab singar kārī or bahot achchī pusak pahar ke
her own all adornment was made and very good dress put on having,
 o kuchh kap'rī hath mē le ke Bād'sī ke hīle ke ag' kū
and some clothes hand into taken having the Emperor of fort of before to
 hīk'r Jam'nā par gai Bād'sā hīle par chadhī le
coming out the Jamna to went The Emperor the fort on mounted having
 Jam'nā hī sel lār rahe the Akbar nē dekha lī Birbal hī
the Jamna of survey making was Akbar by it was seen that Birbal of
 londi latte dho rahī he Bād'sī nē londi tē puchchīa
the daughter clothes washing is The Emperor by the gul from it was asked
 hī e londi aj k'vō tar'ke hī tarak latte dhowan
that O gul today why set early in the morning clothes to wash
 aī he ? Jib us londi nē kahī hī Bād'sā aj
come at thou ? Then that daughter by it was said that Emperor today
 mcre bap ke lārīa hua he Bād'sā nē chhoh mē rī le
my father to son has been The Emperor by wrath in come having
 kaha hī arī londi bhīla kahī mā'dū ke bhī londe hote
it was said that O gul well ever men to also sons being born
 sune hē Londi nē kaha lī Bād'sā bhala kahī bīrd ke
heard are The gul by it was said that Emperor well ever bullock of
 bhī dudh hota suna he ? Jib Bād'sā kū kuchh bol nahī ayī Oī
also milk being heard is ? Then the Emperor to any talk not came And
 londi kū lah diyī kī tar'ke hī tarak Birbal kū kachah'ī mē
the gul to it was ordered that early in the morning Birbal court into
 bhej de '
send

Birbal tar'ke hī kachah'ī mē gaya Bād'sī nē
Birbal early in the morning the court in went The Emperor by
 puchchīa hī Birbal laya balad lā dudh ? Bī bal nē
it was asked that Birbal brought test (thou) bullock of milk ? Birbal by
 laha lī Bād'sā sūrat mē to hī
it was said that Emperor peace (be unto thee) by me indeed yesterday
 tar'ke hī londi ke hath bhej diyī thī Bād'sā lū
in the morning the daughter of hand (by) (it) sent was ' The Emperor to
 kuchh bol nī ayī
any talk not came

FREE TRANSLATION OF THE FOREGOING

One day the Emperor Akbar told Bubl to bring him some bullock's milk, 'otherwise, said he, 'I shall have you flayed alive'. Filled with anxiety as to how he was to comply with this order Bubl went home and lay down on his bed. His daughter wondered at his condition and asked him what was the matter. 'Nothing', said he. She persisted in enquiring the secret cause of his evident trouble and at length he said to her 'the Emperor has ordered me to bring him some bullock's milk, "or else, says he, 'I'll have you squeezed in an oil press. I had no reply to make, and I have come home after having accepted the trial'. Said she 'Trilher, this is a matter of very slight importance. Don't worry about it'. So Bubl got up and went about his daily business.

Well, early next morning, what did this girl do but dress herself up in all her ornaments and fine apparel, and carry a lot of soiled clothes down to the bank of the Jamna, where it flowed below the Emperor's fort. The Emperor was taking a walk on the battlements and saw Bubl's daughter washing clothes in the river. 'My girl', said he 'why have you come out to wash clothes so early in the morning?' 'Your Majesty she replied, 'because my father was brought to bed of a son this morning'. This made the Emperor angry, and he cried 'you impudent girl, well, upon my word, who ever heard of men having babies?' She answered 'well, upon my word your Majesty, who ever heard of bullocks giving milk?' The Emperor had no reply to make to this retort, so he simply told her to tell her father to come to court the first thing the next morning.

Early next morning Bubl appeared in court and the Emperor asked him if he had brought the bullock's milk. He replied 'your Majesty, peace be upon you, I sent it yesterday by my daughter's hand'. The Emperor had no reply to make to this.

¹ The procedure of this operation is to put the sufferer into an oil press and squeeze him out of his skin. Hence Bubl's reference to it later on. Bubl as court jester should have made some witty retort and thus got out of the difficulty. His ready tongue failed him on this occasion.

The language of the District of Muzaffarnagar is practically the same as that of Meerut. This will be evident from the following specimens, one of which is a portion of the Parable, while the other is a folk-tale.

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

VERNACULAR HINDŪSTĀNĪ.

DISTRICT, MUZAFFARNAGAR.

SPECIMEN I.

एक यादमी-के दो बेटे थे । उन-में-ते छोटे-ने बापू-ते कहा अक बापू जोण-सा हिस्सा माल-में-ते मेरे बाँटे आवे-हे ओह मुझे दे । जिव उस-ने माल उन्हें बाँट दिया छोटे बेटे-ने थोड़े दिन पाछे सब कट्टा कर-के दूर मुलक-में चला गया ओर वहाँ-सी अपना माल लुचपने-में खो-दिया । जिव जाँ ओह सारा खरच-में आ-लिया जिव उस मुलक-में काल पड़-गिया ओर ओह भुक्का हो-गिया । जिव-जाँ उस मुलक-में एक साहूकार-के जा लगा । उस-ने अपने खेतों-में सूर चुगावण भेजा । उसे यह चाहणा थी अक जोण-सी छोलकाँ-ने सूर खाँ-हेँ उन-ते अपना पेट भर-लूँ । वें भी उसे को ने देता । जिव सोधी-में आ-के केहा अक मेरे बापू-के कितने नौकरों-कूँ रोटी मिले-हेँ अर में भुक्का मरूँ । में उठ-के अपने बापू धीरे जाऊँगा अर उस-से कहूँगा हे बापू में असमान की अर तेरे हज़ूर-की बड़ी खता करी । अब में इस जोगा नहीं रहा अक तेरा बेटा कुहाजँ । मुझे अपने नौकरों-में-ते एक-की ढाल बना ॥

[No 4]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARNAGAR

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ek yad'mi ke do bette the Un-mē te chhotte ne bappu te
One man of two sons were Them in from the younger by the father to
 hāha ah, bappu jon sa hūsa mal mē te mere bāte
it was said that, father whatever share property in from my in share
 aue he oh mujhe de Jib us ne mal unhē bāt diya
is coming that to me give' When him by property to them dividing was given
 chhotte bette ne thore din pachhe sab kattha kar ke dur
the younger son by a few days after all together made leaving distant
 mulak mē chala gaya or whā si ap'na mal luch'pane mē
country into it was gone away and there his own property debauchery in
 kho diya Jib jā oh sara kharach mē a liya jib us
was wasted away When that all expenditure in was brought then that
 mulak mē kal par giya or oh bhukka ho giya Jib jā us
country in famine fell and he hungry became Then that
 mulak mē ek sahu kar ke jī laga Us ne
country in one rich-man to going got himself engaged Him by
 ap'ne khetō mē sur chugawan bhejja Use yah chah'na tī
his own fields in sown to feed he-was sent To him this desire was
 ah jon si chhol'kā ne sur lī ā hē un te ap'na pet
that whatever husks sown are eating those will my own belly
 bhūr fīl Wē bhī use ko ne deta Jib sodhī mē
I-may fill Those even to him anyone not used to give Then sense in
 a ke leha ah mere bappu ke kit'ne
core leaving it-was said (by him) that my father of how-many
 nauk'ō kū rotta milē hē ar mē bhukka marū Mē uth ke
servants to bread is given and I hungry die I arisen leaving
 ap'ne bappu dhore jāūga ar us se kahūga, he bappu mē
my own father near will go and him to will say O father, by-me
 As'man kī ar tere hajur kī baī khata kharī ib mē is
Heaven of and thy presence of great sin was done now I this for

jōgā	nahī	rahā	ak	tērā	bettā	kuhāñ	Mujhē	ap'nē
<i>worthy</i>	<i>not</i>	<i>remained</i>	<i>that</i>	<i>thy</i>	<i>son</i>	<i>I-may-be-called.</i>	<i>Me</i>	<i>thy-own</i>
nauk'īṣ-mē-tē	ek-ki	dhāl	bana "					
<i>servants-in-from</i>	<i>one-of</i>	<i>like</i>	<i>make "</i>					

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MUZAFFARNAGAR

SPECIMEN II

A FOLK TALE

एक सकारी छोटे मुँह के वास्मन्ह-में थोड़ी मठाई घाल के जगल में बोझा बोझा धरयाया । एक वन्दर-ने उस ने देख लिया । धोरे गया । मठाई देखी । जिभौ वास्मन्ह में हाथ दे दिया और मुट्ठी भर के मठाई काढणी चाही । दूब जाँ लिकडे तो किस ढाल लिकडे । न-तो वर्तन का मुँह चौड़ा होता हे और न ओह मुट्ठी खोलता हे । न तो ओह लोभ ते हटता न तूँ उसे अकल रस्ता बताती अक मठाई-ने छोड़-दे और अपणी जान बचाने । होत्ते होत्ते यह हुआ अक सकारी आ-गया हर वन्दर पकड़-लिया । नेठम याही हाल उन लोगों पे हे जो माल के लोभ में पड़ जात्ते-हैं । अखीर में उन्हें बड़ा सकारी मौत गिरफदार कर के ले जात्ता हे ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARGHAR

SPECIMEN II

A FOLK TALE

TRANSLITERATION AND TRANSLATION.

Ek	saharī	chhotto	mūh kē	bassnāh mē	thou	mathai	ghal lē
One	hunter	small	mouth of	vessel in	some	sweetmeat	put having
jāngal mē	bolla bolla	dharīyā	Ek	bandar ne	us ne	del h liyā	Dhore
forest in	silently	placed	One	monkey by	that	was seen	Near
gayā	Mathai	dekhhī	Jibhī	bassnāh mē	hath	de diyā	or
he went	Sweets	he saw	Then even	vessel in	hand	was put	and
mutthī	bhai kē	mathai	kadh'nī	chahi	ib jā	lik'ie,	to
fist	filled having	sweets	to take out	desired	Now	it may come out	then
līs	dhal	lik're	Nā to	bartan lī	mūh	chaurā	
what	manner	it may come out	Not either	vessel of	mouth	wide	
hottā hai,	or	nā oh	mutthī	l hō'tā he	Nā to	oh	lobh tē
becomes, and	not	he	fist	opening was	Not	either	he avarice from
hat'tā	na tū	use	ilāl	īastā	batatī,	ak	mithai ne
would withdraw	not or	to him	wisdom	a way	would tell	that	sweets
chihō dē	or	ap'nī	jan	brhāwē	Hottā hottā		
he may give up	and	his own	life	he may save	Becoming becoming		
yah	hua	ak	saharī	ā gayā	har	bandar	pakar hīyā
this	became	that	the huntsman	arrived,	and	the monkey	was captured
Netham	yahī	hal	un	loggō pe	he	jō	mal kē
Exactly this	state	those	people on	is,	who	property of	covetousness in
par jatī hē	Al hir mē	unhē	bairā	saharī	maut	girāph'dar	hai lē
falling are	Last at	them	great	hunter's	death	caught	made having
lē jittā he							
takes away							

FREE TRANSLATION OF THE FOREGOING.

A hunter once put some sweetmeats into a vessel with a narrow mouth, and quickly laid it down in the forest. A monkey saw it and went up to it. He saw the sweet-

inside and at once put his hand in. He took a fistful and tried to pull his hand out. Come out it must but how was it to come out? Neither would the mouth of the vessel become wider, nor would he open his fist. He wouldn't give up his greediness, nor did his wits tell him to give up the sweets and save his life. In process of time the hunter arrived, and caught the monkey.

This is exactly the fate of those people who fall into the pit of covetousness. In the end the Great Huntsman, Death, catches them and takes them away.

It is unnecessary to give any example of the Vernacular Hindostani of Saharanpur. It is the same as that exhibited in the preceding specimens. The only peculiarities which I have noted are the use of the word *hoi* for 'and,' and the less frequent occurrence of doubled consonants.

Similar remarks apply to the dialect of the Dun proper in Dehra Dun District. In Jaunsar Bawar the language is an altogether different one,—Jaunsari a dialect of Western Pahari. The number of speakers of Vernacular Hindostani in these two districts is—

Saharanpur	970 000
Dehra Dun	90 000

WESTERN ROHILKHAND

To the east of the Upper Doab across the Ganges lies Rohilkhand. The dialect of Eastern Rohilkhand is Bīaj Bhakha and will be subsequently dealt with—*vide* pp 312 ff. Western Pohll hand includes the State of Rampur and the two districts of Moridabad and Bijnaur. Here the dialect is Hindostani and the Vernacular is much nearer the literary form of that speech than even the dialect of the Upper Doab. In fact the only difference is a slight broadening of the pronunciation by which a final *o* becomes *au* and a final *u* becomes *ai*. I have also noted the occasional use of /ũ instead of /o as the sign of the Accusative Dative and the common instrumental in *ũ* as in *blai/ũ* by hunger. In other respects the dialect of Western Rohilkhand does not differ from literary Hindostani. This will be evident from the following extract from the version of the Parable of the Prodigal Son which comes from Bijnaur

एक आदमी के दो बेटे थे । उनमें से छोटे ने बाप से कहा कि जो कुछ मेरे हिस्से की चीज है मुझे बाँट दे । तब उस ने उस के हिस्से का माल बाँट दिया । थोड़े दिन बाद छोटा बेटा सब माल कुँ ले कर परदेस को चला गया और वहाँ सब माल कुचाल में खो दिया और उस के पास कुछ नहीं रहा । उस मुल्क में भारी काल पड़ा और वह कगाल होने लगा । तब उस देस के एक अमीर के पास चला गया । उस ने अपने खेतों में सुवर चराने भेज दिया । और वह उन खिलको से जो सुवर खा कर छोड़ देते अपना पेट भरता और कोई आदमी उसे कुछ नहीं देता । फिर जब उस को सुध आई तब उस ने सोचा कि मेरे बाप के बहुत से मिहत्थों को खाने को है और वह बच रहता है और मैं भूखों मरता हूँ । मैं अपने बाप के धोरे जाऊँगा ॥

TRANSLITERATION AND TRANSLATION.

Ek	ad'mi	ke	do	bete	the	Un	mẽ	se	chhote	ne	baap	se			
One	man	of	two	sons	were	Them	in	from	the	younger	by	the	father	to	
laha	ki	jo	kuchh	merc.	hisse	ki	chij	hari	mujhe	bañ	de				
it	was	said	that	'whatever	my	share	of	thing	is	to	me	dividing	give	'	
Tab	us	ne	us	ke	hisse	ka	mañ	bañ	diya	Thore	din				
Then	I	am	by	this	share	of	property	having	been	divided	was	given	A	few	days
bad	chhota	beta	sab	mal	kũ	le	kar	par	des	ko	chala	gaya,			
after	the	younger	son	all	property	taken	having	foreign	land	to	went	away			
aur	wahã	sab	mal	kuchal	mañ	lho	diya	aur	us	ke	pas	kuchh			
and	there	all	property	evil	conduct	in	was	wasted	and	him	of	near	anything		
nahĩ	raha	Us	mulk	mañ	bhari	kal	para	aur	wuh	langal	hone				
not	remained	That	country	in	heavy	famine	fell	and	the	indigent	to	be			
laga	Tab	us	des	ke	ek	amir	ke	pas	chala	gava	Us	ne			
began	Then	that	country	of	one	rich	man	of	near	he	went	Him	by		
ap'ne	khetãñ	mẽ	suwar	charano	bhej	diya	Aur	wuh	un	chhil'kãñ	se,				
his	own	fields	in	swine	to	feed	he	was	sent	And	he	those	lucks	with,	

AMBALA

The boundary line between Western Hindi and Panjabi passes through the district of Ambala. *Tahsils* Rupai and Khairat in the west of the district speak Panjabi; the rest of the district Western Hindi. The frontier between the two languages may be taken as the river Ghaggar.

The east of Ambala is separated from Saharanpur by the river Jamna and the language of the Western Hindi tract of the former district differs very slightly from the vernacular Hindostani of the Upper Doab. It has naturally more of a Panjabi flavour as we go west, and moreover the speech of the lower castes has a stronger tincture of that language than that of the rest of the people.

For instance the language spoken round Dera Bas, near the Ghaggar which is called by its speakers *Pal-i-tal* on the tongue of the country at the foot of the hills has even Panjabi phrases like *us da* of him though on the whole it is distinctly Hindostani. Similarly a folk tale from Chachhruah which is in the State of Kalsi in the extreme east of the district although so near to Saharanpur has the Panjabi form *lagga* for he began. This was because the version was in the language of a Chitraw grass cutter.

The average Vernacular Hindostani of the Hindi area of Ambala is however on the whole remarkably free from Panjabi influence. This will appear from the two specimens of it which I append viz. a portion of a version of the Parable of the Prodigal Son and a statement made in court by an accused person. I further give the folk tale mentioned above which was told at Chachhruah by a Chitraw.

The district of Ambala includes two portions of the State of Kalsi and it is convenient to consider the number of speakers of Vernacular Hindostani in the three areas together. We must also include some speakers of the same dialect who live in Nizamut Panjaur of the Patiala State which lies close to Ambala city. The number of speakers is as follows —

Ambala proper	506,500
Kalsi (Chachhruah)	40,933
Kalsi (near Dera Bas)	18,933
Patiala (Panjaur)	136,500
TOTAL for Ambala	702,866

In the specimens which illustrate the average dialect of Ambala we may note the influence of Panjabi in the use of *lā* for *and* *bāḍ'na* not *bāl'na* to divide and the use of *ni* or *no* to indicate the dative. Amongst other local forms we may note *oi* or *lo* and *pach laia* not *pucl laia* kissed *ma* in *man ni* to me and the employment of an oblique plural in *ā* not *ō* as in *donā nū* to both and several other examples.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAKULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN I.

एक आदमी-के दो छोकरे थे। उन-साँ-ते छोटे छोकरे-ने अपने बाप-ते किहा कि मन-नूँ जो हिँक्का घर-माँ-ते आवे-हें ओह मेरा मन नूँ बाँड-दे। तो बाप-ने दोनों-नूँ बाँड-दिया। थोरे दिनों पच्छे ओह छोकरा ढेर-सारा जमा कर-के परदेस चला-गया। वहाँ उस-ने अपना सारा रुपया लचपन्याँ-माँ खो बिडा-दिया। ओर जब सारा रुपया बरोबर हो-लिया वहाँ काल पड गया। तो फेर वहाँ तंग होन लगा। ओर एक तकाडे-से ज़िमीदार-के नोकर जा लगा। उस ज़िमीदार-ने उस-नों अपने खेतों-माँ सूँवर चगाने भेजा। उस-की जी-माँ यूँ आई कि जिन छोलकाँ-नों सूँवर खायें-हें उन-से अपना पेट भर-लूँ। पर उसे कोई नहीं दे-था। तो फेर उस-नों अकल आई कि मेरे बाप-के कितने-ही नोकर रोटौ खायें-हें होर में भूका मरूँ-हँ। अब में अपने बाप-के पास जाऊँगा ओर उस-नों कहूँगा कि मेरे-ते रब-का ओर तेरा कसूर हुआ-हे ओर अब में इम लायक नहीं हँ कि तेरा बेटा कुहाऊँ। मन नूँ भौ अपने नोकरों-माँ नोकर कर-के राख-ले। फेर ओह वहाँ-ते अपने बाप ओड़ी चला। होर ओह अजों दूर था कि उसे देख-के उस-के बाप-ने तरस आया। दोड की भंफ़ी-पाली ओर उसे पचकारा ॥

[No 7]

INDO ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, ANBALA

SPECIMEN I

TRANSLITERATION AND TRANSLATION

Ek ad'mi ke do chhok'ra the Un mā te chhote chhok'ra ne
One man of two sons were Them in from the younger son by
 ap ne bap te liha ki 'man nū jo hīssa ghar mā te rwe he
his own father to it was said that me to what share house in from comes
 oh meri man nū bād de To bap ne donā nū bād
that mine me to dividing give Then the father by both to dividing
 diya Thore din' pichchhe oh chhol'ra dher sara
(gives) were give A few days after that boy heap all
 jama kar ke pr des chala gaya Wahā us ne ap'ni
collected made leaving a foreign land (to) went away There I'm by his own
 sara rup'ya lach'p'nyā mā kho khīdī diya O jab sara
all rupee debauchery is lost (and) flittered away And when all
 rup'ya barobar ho liya wahī kal pr gaya to pher wahā tang
money levelled became there famine fell Then again there troubled
 hon lagī O ek tak'ise jum'dar ke nokar ja
to be he began And one well to do landlord of servant going
 lagī Us jum'dar nē us nō ap'ne khetā mā sū'ar
got himself employed That landlord by him to his own fields in sown
 chagane bheja Us ke m mā yū rī ki 'jun chhū'ā nō sū'ar
to feed it was sent His mind in this came that what I us sown
 khayē hē un se ap'ni pet lhai fū Pā use koi nahī
are eating those with my own belly I may fill But to I'm anyone not
 de tha To pher us nō ahar rī ki mere bap ke k'ni hī
was giving Then again I to senses came that my father of his many indeed
 nokar roti khayē hē hoi mē bhuka marū hū Ab mē ap'ne
servants bread eat and I hungry am dying Now I my own
 bap ke pas jā'ga o us nō kahūga ki, 'mere te Rab ka au
father of near will go and I will say that, me by God of and
 teri kasur hui he Or ab mē is layak nahī hū ki
thee of sin has been committed And now I this worthy not am that

teia beta kahañ Man nũ bhi ap'ne nok'ĩõ mã nokai hai ke
thy son I may be called Me also thy own servants among servant making
 1ikh le Phei oh wahañ te ap'ne bap oi chala Hoi oh ajõ
keep Again he there from his own father towards started And he yet
 dur thi hi use dũh ke us ke bap n= tarias aya Doi ke
far off was that him seen having his father to compassion came Run having
 jhamphi pũh oi use puchi'ũa
embrace was taken and as for him it was missed

[No. 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDŪSTĀNĪ

DISTRICT, AMBALA

SPECIMEN II.

मुसम्मात महतावी मेरी घर-वाली-नूँ ताप चोथ्या दो साल-से आता-था । गात-माँ सत्या नहीं रही-थी । फेर एक-दिन मुसम्मात महतावी घर गयी खा-कर गिर-पड़ी । उस-के गिर-कर चोट लग-गई । हत्या चक्की-का ओर लकड़ियाँ वहाँ पड़ी थी । मैंने मारी नहीं है । मेरे घर-की ओरत है । फेर नानक-ने कदावत-से थाने-माँ लिखा-दिया कि लेखू ओर हमारी चाची आपस-में घर-में बोल रहे-हैं । फेर मेरी ओरत-नूँ थाने माँ बुला-लिया । मेरी ओरत-ने कह-दिया कि मन-नूँ मारा नहीं ओर ना छेता-है । यह मालिक है मैं ओरत हूँ । फेर हमारा थानेदार साहब-ने चलान कर-दिया ॥

[No 8]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT AMBALA

SPECIMEN II

(Statement in Court of an accused Person)

TRANSLITERATION AND TRANSLATION

Musammat Vah'tabī merī ghar wah-nū tap chothya do sal se
Musammat Mahtabī my wife to fever quatan two years from
 ata tha Gat mā satya nahī iahī thi Pher ek din Musammat
coming was Body in strength not remaining was Again one day Musammat
 Vah'tabī gharī gahī kha kar gn paī Us ke gar kar
Mahtabī (in) the house swooning eaten having fell down Her of fallen having
 chot lag gai Hattha chaklī ka oī lak hīyā wahā paī thi
hurt was caused The handle grinding stone of and firewood there lying weī
 Mē ne maī nahī he Mere ghar hī orat he Pher Nanak ne
Me by struck not she is My house of woman she is Again Nanak by
 ladawat se thane mā likha diya hī Lekhu oī hamarī
enmity from police station in it was got written down that Lel hu and my
 chachi apas mē ghar mē bolī ahe hē Pher merī orat nū
aunt each other in house in speaking at e Again my wife to
 thane mā bula liya Merī orat ne kah diya hī man nū mārā
police station in it was called My wife by it was said that 'me to it struck
 nahī oī na chhetī he Yah malik he mē orat hū' Pher hamara
not, and not it beaten is This lord is I wife am' Again oh
 thanedārī sahab ne chalan kar diya
the police sergeant sahib by despatch was made

FREE TRANSLATION OF THE FOREGOING

My wife Musammat Mahtabī had been suffering from quatan ague for two years, and had become very weak. One day she fell down in a swoon at the house and was hurt by the fall. There was the handle of a grinding mill and some fuel lying there. I did not beat her; she is my wife. It was Nanak who through enmity reported at

the police station that I, Lekhu, and my wife, his aunt, were quarrelling at home. My wife was thereupon sent for to the police station. She stated that no one had beaten her or struck her. That I was her lord and she my wife. The police sergeant then sent us off to court.

The following is a specimen of the dialect of the lower castes of the Ambala district. It is a folk tale told by a Chamrū of Chachhīrūh.

Note the way in which a postposition is added, not to the noun itself, but to an oblique genitive, as in *chamar ke ne*, by a *chamar*. The dialect is fond of omitting aspirates, as in *bi* for *bhi*, also, *muge* for *mughe* 'to me', *ta* for *tha*, was.

The sign of the case of the agent is *na*, *ne* or *nā*. Both *un na* and *an-na* are used for 'by them'. *Yā* and *jā* both mean 'thus'. *Pan* is 'five'. The influence of Panjabi is shown in present participles like *janda*, knowing, in past participles in *ta*, like *lagga*, began, *dehha*, saw, and in the use of postpositions, such as *pal*, with

[No. 9.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNAICULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN III.

(DIALECT OF LOWER CASTES)

इक्क चमार-की-ने अपनी माँ-जूँ किहा अके मैं अपनी वय्यर-जूँ लियाजँ।
 बई मुजे पान सेर खिल्लौं दे-टे। वस उन-माँ-ते गाअने ते। गाड़ी जा-के
 देखिआ बाल-माँ डावन लगिआ। खिल्लौं उड़-गई गाअने रह-गए। वस
 ओह यूँ कहंदा चलिआ गया अके आवें जाएँ। चिड़ियाँ-मारों-ने छेत-
 दिया अके म्हारी चिड़ियाँ डाए-दी। वस उनें पूछनै लगिआ भई किह्वर
 कहँ। उन-नै किहा कि लै-लै-जाओ अर धर-धर-जाओ। वस साहव गाड़ी
 मर-गिया-था मुरदा। अन-नै छेतिआ कि तू वे-सगन वोलिआ। ऐसी कहो
 ऐसी कही ना होए। वस ओह जूँ वी कहंदा चलिआ गया। बई ऐसी
 कही ना होई। बाह उन-नों बिआह-वालिआँ-ने छेत-दिया अके यूँ कहो बई
 ऐसी बौह कही हो। अगो गाँव-माँ लग रही-ती आग। उन-नाँ छेत-दिया
 कि म्हारे लग-रही आग तू कहे ऐसी सव कही हो। ओह अपने गाँव-माँ
 चलिआ-गिआ अपनी सास पास। वस साँझ-जूँ उस रताँदा होइ गया।
 रोटी-पर बुलाया रोटी खाने-जूँ। सास चुपकी चुपकी लग्गी उस-पा रोटी
 पावन। उन-ने उठाइ-की थाली मारी अपनी सास-की माथे-नाल बई कुत्ता
 लग गया नाल। रात होई ओह पसाब करन गया। अपने-के बहाने
 अपनी सास-के माँजे-पर चढ़-गिया। ओह बोली कौन है। कहन लगिआ
 तेरी चोट लग्गी रात। मैं देखन आया। ना बेटे मेरे नाहीं लग्गी। वस
 ओह कहन लगिआ जूँ-तान नाहीं मैं जाँदा। मेरे माँजे-पर छोडि-आ
 तौ जानागा। छोडि-आई॥

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERBAULAIR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN III

(DIALECT OF LOWER CASTES)

TRANSLITERATION AND TRANSLATION.

Ek	cham u l c ne	apni	mā nū	l ihā	ke	'māi
One	leather wooler by	his own	mother to	it was said	that	'I
apni	baṛi nū liyāū	hri,	muṛe pṛi	sa	khullā	de de'
my own	wife bring	O you	to me five	sees	parcelled mar	c give
Bas,	un mā te	gaone	te	G u i	ṛi ke	del hū
Enough	them in from	hard grains	were	Further	going	it-was seen
bul mī	daw n	lagga	Khullā	u gāi	gaone	
wind in	to be winnowed	began	Parcelled grains	blew away	hard grains	
ṛi h gṛe	Bṛs	oh	ṛū	l ah nda	chaliṛ-gṛa	al c
remained	Enough	he	thus	saying	went on	that, 'awē
jaē'	Chiriyā m rā n	chhṛt diyā	al c	'mhaṛi	chiriyā	
let them go	Bu d catel ers by	he was beaten	that	'ou	bu ds	
dāe dī'	Bas	unāi	puchh'nai	lagga,	bhaṛi	
wee caused-to fly away'	Enough	them	to ask	he began	'b other,	
kil l ai	l ahū?	Un nai	l ih i	l i,	'ṛi lai jao,	ṛi
how	should I say?	Them by	it was said	that,	'take take go away, and	
dhaṛ dhaṛ jao	Bṛs	sahab,	gṛi	mai gṛi ta	mur'da	An nai
put put go	Enough,	in	fur ther	died gone was	a corpse	Them by
chhṛtiā	li,	'tu	be sṛgṛn	bol i,	ṛiṛi l aho	'ṛiṛi l ṛhī
he was beaten	that	'thou	ill omen	spal est	thus say	'such anywhere
na	ho''	Bṛs	oh	ṛū	bi	l ah'nda
not may be''	Enough	he	thus	also	saying	went on,
ṛiṛi kahī	na hoī'	Bah	un nō	bah walyā n	chhṛt diyā	
such anywhere	not may be'	Afterwards	him	marriage men by	he was beaten	
al c,	'yū l aho,	'baṛi	ṛiṛi	bōh l ahī	ho''	Agge
that,	'thus say,	"O you,	such	many wheres	may be''	Further on
gāw-mā	lag rahi ti	ig	Un nā	chhṛt-diyā	li	'mhaṛe
village in	raging was	a-fire	They	th asked	that	'(in) our (village)

lag rāhi aṣ, tu kahi, 'aṣi aḥ kahiḥ ho'' Oh ap'nt
raging is a fire, you say "so everywhere may be" He is oven
 g'w-nū chūli g'z, ip'ni aṣ pi Bā, aḥ nū
village into went his oven mother-in-law near Enough, evening in
 uḥ r'āḥa hoḥ ziva Roti-paḥ bulav, roti khān nū
to him night blindness became Bread on he was called, bread eating for
 Bā chup'ki chup ki lagg, ā pi roti p'wān
The mother in law silently silently began I am near bread to put
 Un nū ūḥ hē thā mū ip'ni aṣ ki m'ḥ nū,
Ham by raised-having the dish was stirred his own mother in law of lead on,
 hu kutt, lagg ziva nū Rat hoḥ oh piḥb k'wān
that a dog is joined with-(I am in eating) Night because he water to make
 giva ap'ni lē hāḥ mū ip'ni aṣ ki m'g j'w
went His own pretend under his own mother in law of roll (o) to
 ch'wā g'z, Oh hōḥ 'k'wān hu ' K'wān lagg, 't'w chot
he climbed She spoke 'who is?' To say he began 'thy list
 lagg, ut M'g dekhān v' ' 'Aḥ h'ḥ, m'w
was received at night I to see come' 'No son, (on) my body
 nūḥ lagg, Bā oh k'wān lagg, 'g'ḥ m nāḥ m'w m'w
not was received' Enough he to say began 'this not I believe
 M'w m'g p'w chhōḥ, t'w j'w ' Chhōḥ u
My couch on leaving come then I shall know' Leaving she came

FREE TRANSLATION OF THE FOREGOING

A cobbler once asked his mother for five seers of parched maize as he wanted to go off to bring home his wife. Among what she gave him were some hard, unparched grains. As he went along the wind began to winnow his load and blew away the parched grain but left the heavy hard one behind. Not caring a bit, he went along saying, 'let them come let them go,' meaning it was all the same to him.

As he went along saying this whom should he meet but some bird catcher. 'What's that you're saying?' said they. 'Let them come, let them go,' replied he. So they beat him. 'That's not the thing to say to bird-catchers,' said they, 'you *have* let go the birds we caught. I am very sorry,' said he. 'What *should* I say?' 'Why, you should say "catch plenty of 'em and carry plenty of 'em home,"' answered they.

Well Sūbh, he went along the road saying, 'catch plenty of 'em, and carry plenty of 'em home' when whom should he meet but a funeral procession carrying a corpse to the burning place. 'Catch plenty of 'em and carry plenty of 'em home,' says he. Then the mourners gave him a thrashing for using ill-omened language. 'I'm very sorry,' says he but what *should* I say?' 'Why, of course,' replied they, 'when you meet a funeral you should say "ah, may the ble of this never happen again".'

So he went along saying, 'ah, may the like of this never happen again,' and, by and by, he met a wedding party. Ah, may the like of this never happen again,' says he. So they beat him. 'What *should* I say?' says he. 'Why, of course,' answered they, 'when you meet a wedding you should say, "may this happen over and over again".'

So he went along saying, 'may this happen over and over again,' when he came to a village on fire. So the villagers beat him, because he wanted fires like that everywhere.

At length he got to his mother-in-law's house. Evening came, and he was moon-blind. They called him in to dinner. His mother-in-law put his dinner quietly down before him. He thought she was a dog wanting to share his dinner, so he hit her on the head with his dish.

When night fell he had to get up for a certain purpose, and when he came back clumbed on to his mother-in-law's bed thinking that it was his own. 'Who's there?' said she. Said he, 'I am only come to see if you are still sore from the blow I gave you.' 'Not a bit, my son,' replied she. Then said he, 'I don't believe it. I won't believe it till you get off my bed.' So she got off.

(Here the story ends abruptly. I am not certain that I have given the correct meaning of the last two sentences. It is the best sense I can make of it.)

BĀNGARŪ, JĀTŪ OR HARIĀNĪ

This dialect is spoken in the South East Punjab in the country to the north and west of Delhi, on the west of the Jamna. Its habitat is more particularly described in the Introduction (pp 66 ff). It is the Vernacular Hindostani of the Upper Doab much mixed with Pāñjābī and Rājasthānī. A full account of its peculiarities will be found in the description of the Bāngarū of Karnal which follows. Its most prominent characteristics are the oblique plural of substantives which (as in Dakhni Hindostani) follows Pāñjābī and Rājasthānī in ending in *ā* not *e* and the employment of the Rājasthānī verb substantive *si*, I am.

BĀNGARŪ OF KARNAL AND PATIALA (NIRWANA).

The Bangarū of Karnal and of the country round Nirwana in Patiala resembles in many respects the Vernacular Hindos and Murāfirnagar on the other side of the river Jamna. On the other hand it has all the typical peculiarities of the mixed dialects of the Eastern Panjāb. It is in this latter point sharply distinguished from the dialect of Ambala which is the same as that of the Upper Doab, with a varying amount of peculiarities borrowed from Pāñjābī. The specimens of Ambala show hardly any of the marks which distinguish Bangarū from the dialect of Murāfirnagar, such for instance, as the employment of *śā* to mean 'I am'. The only book describing Bangarū that I have seen is *Jatu, being some grammatical notes and a glossary of the language of the Rohat Jats*, by Mr. E. Joseph, I.C.S. which originally appeared in the Journal and Proceedings of the Asiatic Society of Bengal (N.S.) Vol. VI (1910), pages 693 ff. Free use has been made of this in writing the present account. The following are the main peculiarities of Bangarū which appear in the specimens.

PRONUNCIATION

The vowel scale is not very definite. Thus we have *lohāi* for *lakañ* 'I may be called', *ichya* for *īcha* 'remained', *jubab* for *javab* an answer, *bahet* for *bahet* much. The vowel *e* and the diphthong *ai* are freely interchanged. Thus the postposition of the instrumental and dative *ne* is often written *nai* and the postposition of the dative and the ablative is both *te* and *tai*. Similarly the oblique form of the *g* native postposition is both *le* and *lai*. There is the same preference for cerebral *n* and *l* which we have noted in the Upper Doab, as in *apⁿna*, own, *hona* to be *lal* famine, *chalan*, conduct. When *l* is doubled, it is protected from cerebralisation, as in *challⁿna*, not *challⁿna*, to go, *ghallⁿna*, not *ghallⁿna* to send. The sound of *d* is preferred to that of *ṛ*, as in *badā*, not *baṛā*, great. The specimens, however, give a few instances of *ṛ*, as in *para* he fell, *neri* new, and Mr. Joseph gives an example of *ṛ* becoming *l* in *lhalā* for *lharā* erect. There is the same tendency as in the Upper Doab to double medial consonants, with shortening of *ṛ* preceding long vowel. When the preceding vowel is *a*, it is not shortened in writing, but is pronounced short, like the *a* in the German 'mann'. Examples of this doubling are *challya*, he went, *ghallya*, he sent, *lagge* they began, *ṛaggi*, pleased, *bhittar*, within, *bhul^lla*, hungry, *lall*, tomorrow, but *lal*, time, with *ṛ* vocal long *a*.

DECLENSION.

Nouns are declined much as in ordinary Hindostani, except that the oblique plural ends in *ā*, not *ō*. We have noted a few sporadic cases of this in the Upper Doab,

and some more in Ambili. Here as in Dakhni Hindostani, Panjabi and Rajasthani it is the rule. The following are examples of the declension of substantive —

No n t r e	O l	S	t
q l o n ā n l o r e		l	
b l l n f u l l r	l u		l
l n d a v	l		
l n f e l d		l	l s
r d n r n a t r n	l i	r	r
b i r a r n y r	l r s	l r r	l u s
e l l t a g e l	e l	e	e
l a v j i r n a v e r n	l r	l s s	l s

The postpositions are employed rather and finally. In several instances the same postposition is used for more than one case. The genitive takes *k* as in ordinary Hindostani. Its masculine oblique form is *le* or *lai*. *de* or *mai* is used not only for the case of the Agent, but also to indicate the dative and the accusative corresponding to the Hindostani *ko*, thus *pari de ne* to a foreign country. *Te*, *le*, or *lai* is properly the sign of the oblique as in Hindostani, but is also used for the dative and the accusative, as in *mai ne chlo le mays*, I struck the box. 'In' is *in* or *mai*. *Kam le* is given as a sign of the oblique. A good example of the twofold meaning of *le*, *te*, or *lai* is in the sentence *un ropaya le te le lo* take those rupsas from him. *Sit* forms are instrumental, as *jacai yit sit*, (bund) with rope.

The Pronouns show several peculiar forms. The first two personal pronouns are—

	I	Thou
Sing	Nom <i>mai</i>	<i>ti, tē, tai</i>
	Gen <i>mai a, mai u</i>	<i>tei a, tai a</i>
	Agent <i>mai ne manne, mannai</i>	<i>tai ne, tanne, tannai</i>
	Dat <i>manne, mannai</i>	<i>tanne, tannai</i>
Plur	Nom <i>ham hamē</i>	<i>tham, tamhē</i>
	Gen <i>mhai a</i>	<i>thai a</i>
	Agent <i>mhai ne, nai</i>	<i>thai ne, -nai</i>
	Dat <i>mhai ne, nai</i>	<i>thai ne, -nai</i>

The Demonstrative pronouns are *yauh*, *yoh*, *uu*, this, nom fem *yah*, sing obl *is*, nom plur *ye*, *yaē*, obl *in* *auh*, *oh*, he, that, nom fem *icah*, sing obl *is*, plur *icai*, *oh*, obl *un*. The relative pronoun is *jo* or *jau* obl sing *jis*. The interrogative pronouns are *laun*, who? obl sing *lis*, and *le* or *lai*, what? *Id* is 'now'.

VERBS

A—Auxiliary Verbs and Verbs Substantive

The present tense is as follows —

S	g	Plur
1	<i>sā, sā, I am</i>	<i>sā, sē sā</i>
2	<i>sai se</i>	<i>so</i>
3	<i>sai, se</i>	<i>sā, sē</i>

This is the usual form. Sometimes *h* is substituted for *s*, so that we get *hū*, etc. The past tense is *tha*, etc., as in Hindostani.

B—Active Verb

The tense which in Hindostani is employed as a present subjunctive, is here also employed in its original sense of a simple present. It is conjugated as follows, closely agreeing with Dikham Hindostani.

S	g	Plur
1	<i>mai ā, mai ā, I strike</i>	<i>mai ā, mai ē, mai ā</i>
2	<i>mai ai mai e</i>	<i>mai o</i>
3	<i>mai ai, mai e</i>	<i>mai ā, mai ē</i>

The definite present is formed either by suffixing the present tense of the auxiliary verb to the present participle, as in book Hindostani, or to the simple present, as in the Upper Dorb. Thus *mai mai da sē* or *mai mai ā-sā, I am striking*.

The imperfect is formed by conjugating the past tense of the verb substantive with the present participle, as in book Hindostani, or with the verbal noun in *e*, as in the Upper Dorb. Thus, *mai mai da tha* or *mai mai e tha*, I was striking. In Rohtak the principle followed is the same as that of the definite present, as in *mai mai ā tha* I was striking.

The future is formed, on the same principle as in Hindostani, by suffixing *ga* (*ge, gē*) to the simple present. Thus, *mai āga*, I shall strike.

The past tenses are formed from the past participle on the usual principle. Thus, *manne mai ya*, I beat him.

Mr Joseph gives a past conditional formed either as in Hindostani, or, more usually, by suffixing *hai* to the simple present. The latter principle is that followed by Lahnda, which suffixes *ha* in the same way. Examples of each form of this tense, given by Mr Joseph are —

- (1) *Je thori pani na hōla, to ton chāh jāla*, if so little water had not been (running) it would have flowed up (on to the fields).
- (2) *Je mai nyū lai ā hai, to mai mai ā (hai)*, if I had done so, I should have died. As indicated by marks of parenthesis the *hai* may be omitted in the apodosis.

The present participle is *mai 'da*, with *d* instead of *t*.

The past participle is *mai ya*, misce obl *mai e*, fem *mai*.

The infinitive is *mai an* or *mai 'na*.

The irregular verbs seem to be as in ordinary Hindostani, except that I have noted, *an lai*, having come, and *manne lai a sai*, I have done. *Jau*, to go, has its past participle both *gaya* and *giya*.

The usual negative is *naĩ*. When the verb is in the first person we have also *na*, as in *maĩ na jani* I do not know. With the Imperative *et* or *mat-n* is used, as in *mat-na chahiye*, do not (Mr. Joseph)

VOCABULARY

Several peculiar words are used. I have noted the following in the specimens. Many of them are borrowed from Panjabi.

<i>ab na</i> , bad	<i>jaman</i> to cut
<i>ai</i> conj., that = <i>ki</i>	<i>amari</i> I, a rop. bdd r
<i>ai</i> , and	<i>karai karai</i> where -
<i>ai ai</i> , here	<i>kar</i> the car
<i>as na</i> , a son-in-law	<i>karai</i> to stand up
<i>bablu</i> or <i>lappu</i> , a father	<i>kar</i> a wish desire
<i>baitha</i> , to sit	<i>karai</i> (for <i>karai</i>) for, (as <i>karai</i>) entertainment hosp
<i>bat</i> to summon, call	<i>karai</i>
<i>batla</i> , to divide	<i>karai</i> a wish
<i>baq</i> , like to imblin	<i>karai</i> in wrong doing
<i>bean</i> to enter	<i>karai</i> to, the <i>karai</i>
<i>beai</i> a woman a wife	<i>karai</i> to, in
<i>beai</i> to visit	<i>karai</i> a effect over
<i>beai</i> to run	<i>karai</i> a noun
<i>beai</i> humilia	<i>karai</i> a noun
<i>beai</i> blind	<i>karai</i> a noun
<i>beai</i> sister	<i>karai</i> a noun
<i>beai</i> to run	<i>karai</i> a noun
<i>beai</i> to do, to do	<i>karai</i> a noun
<i>beai</i> to do	<i>karai</i> a noun
<i>beai</i> or <i>beai</i> , good	<i>karai</i> a noun
<i>beai</i> a boy	<i>karai</i> a noun
<i>beai</i> flour	<i>karai</i> a noun
<i>beai</i> a tooth	<i>karai</i> a noun
<i>beai</i> , new	<i>karai</i> a noun
<i>beai</i> the back	<i>karai</i> a noun
<i>beai</i> , distance	<i>karai</i> a noun
<i>beai</i> , a friend	<i>karai</i> a noun
<i>beai</i> , a cow	<i>karai</i> a noun
<i>beai</i> , a house	<i>karai</i> a noun
<i>beai</i> , with	<i>karai</i> a noun
<i>beai</i> , matter, affair	<i>karai</i> a noun
<i>beai</i> , a shop	<i>karai</i> a noun
<i>beai</i> , now	<i>karai</i> a noun
<i>beai</i> a son	<i>karai</i> a noun
<i>beai</i> , then, also when	<i>karai</i> a noun

The following specimen comes from Kurnal. It was originally written in the Persian character, which does not show the character *n* and *l*. These were shown in the transliteration which accompanied the copy in the Persian character. I have transcribed it into the Nagari character, which is more appropriate. I also give a transcription in the Roman character. An interlinear translation is unnecessary.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU

DISTRICT, KARNAL

एक माणस कै दो छोरे थे । उन-में-तै छोटे छोरे-ने बाप्पू-तै कच्चा अक बाप्पू हो धन-का जोण-सा हिस्सा मेरे बाँडे आवे सै मन्ने दे-दे । तौ उस ने धन उन्हें बाँडे-दिया । अर थोड़े दिनाँ पावै छोटा छोरा सब कुछ कट्टा कर-कै परदेस-ने चाल-गया अर उडै अपना धन खाँटे चक्कण-में खो-दिया । अर जद सारा खो-खिँडा-दिया उस देस-में बडा काक पडा अर औह कगाक हो-गया । फेर एक साहकार-कै नौकर लाग-गया । उस-ने अपने खिताँ-में सूर चरावण धारया । अर उस-ने चाहणा थी अक इन कौलकों-से जोण स्थान-ने सूर खावें सैं अपना पेट भर-ले अक उस-ने कोई नाही दे-या । फेर उस-ने सोधी-में आण-के कच्चा मेरे बाप्पू-कै कितने कमेरे पेट भर खावें-सैं अर में भुक्का मरूँ सँ । अर में उठ-कै अपने बाप्पू धीरे धारया जाँगा अर उस-तै कहाँगा अक बाप्पू भगवान-का अर तेरा खोट करा-सै अर डब डस जाँगा नाही सँ अक में तेरा छोरा कोहाजँ । मन्ने अपने मिहनतियाँ बरगा बणा-ले । तौ उठ-कै अपने बाप्पू धीरे गया अर औह डूबै दर था अक उस-ने देख-कै उस-की बाप्पू ने दया आई भाज-कै गळ ला-लिया अर वोहत चुब्या । छोरे-ने बाप्पू-तै कच्चा बाप्पू मन्ने भगवान-का अर तेरा खोट करा-सै अर डस जाँगा नाही अक तेरा छोरा कोहाजँ । बाप्पू-ने अपने नौकरों-तै कच्चा अक सुधरे-तै सुधरे लत्ते काढ ल्याओ अर उस-ने परजाओ अर उस-की छाथ-में गूँठी अर पाछाँ-में जोडा पर हाओ अर हम खावें अर खुसी मगावें अक मेरा छोरा मर-गया-था डब जाँ-गया अर खोया-गया-था डब पा-गया । तौ फेर वें राज्जी होण लागे ॥

उस-का बड़ा छोरा खेत-में था । जट और घर-की नेडे आया गावण अर
 बजावण-की बाज सुणी । तो एक नोकर-ने बुला-के पछा यौन की सं । उस-ने
 उस-ते कछ्छा अक तेरा भाई आ-रे-गा-में अर तेरे बापू-ने इस-को बड़ी गान्तर
 करी इस खान्तर अक उस-ने पछा पाया । उस ने छो-मं गाण-के नानी चाछा
 अक भित्तर जावे । तो उस-के बापू-ने बाहर आण-के उसे मगाया । उस-ने
 जुवाव दिया देख मँ तेरे धारे इतने बरसाँत तेरी टाँग कई-सँ अर कधी
 तेरे हुकुम बिना नारी चाछा पर तन्ने कधी मन्ने बकरी-ता पछा नारी दिया
 एक अण्णे यारों गेल सुसी मगाऊँ । पर जट यू तेरा छोरा पाया जिम-ने
 तेरा धन कंचण्णा-म उड़ाया तन्ने उस-को बड़ी गान्तर करी । उस-ने कछ्छा
 अक रे छोरे तो मेरे धोरे धुर-ते मे पर जो कुछ मेरा मे पोरी तेरा सं । पर
 सुसी मणाणा अर राज्जी रोगा चाछिये था अक यू तेरा भाई मर-गया-था सो
 इव जी-गया-से अर खोया-गया-था इव पा-गया ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BAGGARU

DISTRICT KARNAL

TRANSLITERATION

Lk manas kai do chhoic the Un maĩ tñ chhotte ne bippu tai lahya ak bappu ho dhan ka jaun ॥ h̄s̄s̄ meic b̄ide ॥ w̄c̄ sai manna de de Tau us ne dhan unhai b̄ad̄ diyā Aī t̄l̄ oīc̄ d̄inā p̄ chh̄r̄i chhottā chhoic̄ sab kuchh l̄it̄th̄r̄ k̄r̄i ke pai des ne chall gr̄ȳ aī urai (*there*) ap na dh̄r̄n khott̄c̄ chalan maĩ k̄ho diya Ar j̄d̄ sara k̄ho l̄ h̄id̄a diya us des maĩ br̄d̄r̄ l̄ al p̄r̄a ar auh lanḡr̄i ho gaya Ph̄c̄r̄ c̄k̄ s̄ihuk̄n̄ kai nauk̄k̄ai l̄ḡ gaya Us ne ॥ p̄ ne l̄ het̄ā m̄r̄i s̄u ch̄aīaw̄n gh̄allȳ Ar us ne ch̄ah̄n̄r̄ t̄h̄ (*there was a wish to l m*) al m̄ chholl̄ l̄ ō s̄c̄ jaun sȳā ne sur̄ l̄ h̄r̄w̄ē saĩ ॥ p̄n̄a pet bh̄r̄i le al us ne l̄ oī nah̄i d̄c̄ th̄a Ph̄c̄r̄ us ne sod̄h̄i maĩ ॥ n̄ l̄ r̄i kah̄ȳ mere bappu kai kit̄ne kam̄c̄ p̄t̄-bh̄r̄i l̄ h̄r̄w̄ē ॥ r̄i maĩ bhul̄ ka maũ s̄ū Aī maĩ ut̄h̄ k̄r̄i ap ne b̄ p̄p̄u dh̄oic̄ cl̄ all̄ȳa j̄ūḡaī us tai l̄ ah̄āḡa al b̄ p̄p̄u Bhag wan l̄ aī t̄c̄al̄ hot̄ l̄ aīa s̄r̄i aī ib̄ is jogga nah̄i s̄ū ak̄ maĩ ter̄i chh̄oīa l̄ ohaũ M̄ann̄ai ॥ p̄n̄e m̄ih̄n̄t̄iȳā b̄r̄ ga (*to*) bana le T̄r̄i ut̄h̄ l̄ aī ap ne bappu dh̄oic̄ gaȳ ar auh ib̄b̄ai (100) d̄ur̄ th̄a al us ne d̄ek̄h̄ k̄r̄i us ke b̄ p̄p̄u ne daȳa r̄i bh̄aj̄ l̄ aī gr̄l̄ l̄a h̄ȳa r̄i boh̄at ch̄umby Chhoic̄ ne bappu tai lahya b̄ippu manne Bhag wan k̄r̄i r̄i t̄c̄i k̄hot̄ l̄ aīa s̄r̄i aī is jogga nah̄i al ter̄i chh̄oīa koh̄r̄ū Bappu ne ॥ p̄ ne nauk̄ r̄ā tai lahya ॥ s̄uth̄r̄e t̄r̄i s̄uth̄r̄e lat̄te l̄ r̄dh̄ lȳao aī us ne par̄ hao aī us l̄e hath̄ m̄r̄i ḡūth̄i ar pah̄ȳā m̄r̄i j̄ora par̄h̄oī, aī ham̄ kh̄aĩc̄ aī k̄hus̄i man̄aĩc̄ al mer̄i chh̄oīa m̄r̄i gaya th̄a ib̄ j̄i gaya, aī l̄ hoȳi gr̄ȳa th̄a ib̄ p̄i gr̄ȳa Tau ph̄c̄r̄ w̄āĩ raj̄p̄i hon̄ l̄gḡc̄

Us l̄a bada cl̄ h̄oīa k̄het̄ maĩ th̄a J̄ad̄ uh̄ ḡhar̄ k̄c̄ n̄r̄e aya gaw̄n aī bajawan k̄i waj̄ sun̄i Lau cl̄ naul̄ r̄i ne bula l̄ aī p̄uch̄h̄i ȳauh̄ l̄c̄ sai? Us ne us t̄r̄i kah̄ȳ r̄i t̄c̄i bh̄ai a rehya sai r̄i t̄c̄i b̄r̄i p̄u ne is k̄i bad̄i k̄hatt̄ar̄ k̄aī is k̄hatt̄ar̄ ॥ us ne (*it*) ach̄ch̄ha paȳa Us ne chh̄o maĩ n̄ l̄ aī nah̄i ch̄ah̄ȳa ak̄ bh̄utt̄ai jaw̄c̄ Tau us l̄e bappu ne bh̄ai n̄ kai us̄o man̄aya Us ne jub̄r̄ib̄ diya d̄ek̄h̄ maĩ t̄c̄i dh̄oic̄ it̄ne b̄r̄ ॥ t̄ai t̄c̄i t̄ah̄l̄ l̄ aī s̄ū ar̄ l̄ ad̄h̄i t̄c̄e hul̄ um̄ b̄in̄ā m̄r̄h̄i ch̄allȳ pai t̄anne kad̄h̄i man̄ne bal̄ ॥ k̄a bach̄cha nah̄i d̄ȳa ॥ ap̄n̄c̄ ȳaĩ ḡail̄ (*with*) l̄ hus̄i man̄aĩ Aī j̄d̄ r̄u t̄c̄i chh̄oīa aya j̄is̄ ne ter̄a d̄han l̄ anch̄anȳā maĩ udaȳa t̄anne us l̄ b̄r̄i k̄h̄ut̄ai k̄aī Us ne lahya al ॥ chh̄oic̄ t̄aĩ m̄oic̄ dh̄oic̄ dh̄uī tai (*from long*) s̄r̄i aī j̄o kuchh m̄oīa sai auh̄i t̄c̄i sai Pai l̄ hus̄i man̄aĩ aī j̄i hon̄i ch̄ah̄ȳc̄ th̄a ॥ yu t̄c̄i bh̄ai mai gaya th̄a so ib̄ j̄i gaȳa sai ॥ r̄ kh̄oya gaȳ ॥ th̄i ib̄ pa gaya

BĀNGARŪ (JĀTŪ)

The Bangaru of Rohtak which is locally called Jatu or the language of the Jats is practically the same as that of the foregoing specimen. The only point to notice is that the letter *y* is not used in the past participle of verbs. Thus *la'la* not *la'ya*. We may also note the idiomatic use of the oblique form of the genitive as an oblique base in *me: e se* from me.

As a specimen I give a short story illustrating the reputed rvarice of the people of the Ahir (or as they are locally called Hū) caste. An Ahir has promised to give his son-in-law whatever he asks for. When the son-in-law asks for a very petty present the Ahir invents all kinds of excuses to get off giving it.

It is printed as received in the Persian character. It may also be taken as a specimen of the Jatu of Delhi.

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU (JATU)

DISTRICT ROHTAK

ایک ہنر مادہ پڑا ہوا - اوس کا اسنا بندڑا لیں آنا - جس دن
 اوس کا اسنا آنا اوس دن ٹک ٹک اوس کو جس بھی - ہنر اپنی
 بھائی سے بولا - ایک نہہ چھوڑ کر ہے - اوس کا بھائی بولا - ایک
 مہار اوسا سے - ہنر ے کہا - ایک کون سا اسنا سے - وہ بولا - حنکلی
 ے گھر والا سے - ہنر ہی کہا ایک چوندھری آج بندری آئی سے بندری
 چن ہوئی سے نو بندری سے کچھ مانگ - ہنر کا حامی بولا - ایک
 چوندھری میں مانگوںگا - سو ناہ دنگا - ہنر بولا - ناہ کنوں دنگا -
 پیری آئے سے بندری اوب ہوئی سے - جو مانگوںگا سو دنگا - ہنر کا
 حامی بولا - ایک وہ حوسنگڑ حنلی بندری دھری سے - راہ دندے - ہنر
 بولا - ایک ناہ حنلی ناہن دنگا - ناہ حنلی دن پنڈھی سے دھری
 سے - بندری کا حکملا ے ہانبہ کی - جس میں پوری گدل چھلہ -
 بندری کالچی کی کور - جس پر دن دن ناہ نگڑ لئے - کنوکر دندوں *

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BANGARU (JATU)

DISTRICT, ROHTAK

TRANSLITERATION AND TRANSLATION.

Ek hir mādṛ pūrī thā Us kī as'na bera lān aya
A His sisl fallen was Him of son in law to visit came
 Jis dīn us kī as'na ayī us dīn tuk tuk us kō
On what day him of the son in law came on that day somewhat him to
 chāṁ tū Hir ap'ne bhī se bola ak, 'oh chhorī kṛṇ
relief was The His his own brother to said that, 'tis youth who
 sū?' Us kī bhī bola l, 'mhrā as'na saī' Hir ne
is? Him of brother said that, 'our son in law it is' The His by
 kahī k, 'kṛṇ sa as'na sū?' Oh bola 'Jīkahī
it was said that, which son in law is it? He said, Jailahī
 ke(not kī) ghar wīlā saī' Hīn nē kahī l, 'Chrudhīrī,
of house holder it is' The His by it was said that Chaudhri
 aj teie ane sū mēlī chāṁ hī saī Tū mēlī se l uchh
today thy coming from my relief become is Thou my from something
 māg' Hīn kī jamāī bolī k, 'Chrudhīrī, māī mīgūga
ask' The-His of son in law said that, 'Chaudhri, I shall ask,
 tū nah dega Hir bolī 'nah l rū dūga? Tere
thou not wilt give' The His said, 'not why shall I-give? Thy
 ane se mēlī ot hī saī Jo māgūga se dūga
coming from my benefit become is What thou shalt ask that I shall give'
 Hir kī jamāī bolī ak, 'oh chru sīgū jehī tū
The His of son in law said that, 'that four pronged corn take thine
 dhārī saī, wah de de' Hīn bolī k, vāh jūhī nāhī
lept is that give away' The His said that, 'this corn take not
 dūga Yah jehī tū pīdhī se dhārī sū Mēre
I shall give This corn take thee generations from lept is My
 kākā, Hukamīā le hath kī Jis mē purī gail chhālā Mēre
father, Hukamīā of hand of Which in joint with a ring My
 k l'je kī kor Jis pāī tū tū bīyāh bīgar hīe
lover of piece Which on thee three marriages spoilt were taken
 Kyu kar de dū?'
How am I-to give away?'

FREE TRANSLATION OF THE FOREGOING.

There was a certain Ahir who had fallen sick. His son-in law came to visit him. It happened that he was a little better on the day that the son in law came. He asked his brother who the young fellow was. 'Our son in law,' was the reply. 'Which son-in law?' 'Jaikali's husband.' Then said the Ahir to his son-in law, 'Sir, today I feel better, and it is owing to your coming. You must ask me for a present.' The son-in-law replied, 'Sir, if I do ask, you won't give.' Said the Ahir, 'why should I not give? It is your coming here which has done me so much good. Ask what you like, and I'll give it you.' Then said the son in law, 'give me that four pronged corn rake, which you have.' Said the Ahir, 'that corn rake is just what I can't give you. I've had it in my family for three generations, and it is the one which my poor old father, Hukamla, used to work with. Besides it has rings on its joints. It's a regular bit of my heart, so it is. I have broken off three marriages rather than part with it, when it was asked for as part of the dowry. How on earth can I give it?'

BĀNGARŪ (HARĪĀNĪ)

As a specimen of what is called Harīanī, I give the following excellent folktale from the Jind Tahsil of the Jind State. The language is the same as in the other specimens. We may, however, note the following cases of exceptional pronunciation. *Kah'na*, to say has for its infinitive *ṛaḥ'n* almost pronounced *ṛaḥn*. Its causal is *ṛauhan* to cause to say. *Maīgan* is for *māg'na*, to ask, beg. In *ḥalan* to summon *i* or *o* has become *a*.

The verb *ṛahan* to remain is much contracted. Thus we have *ṛe the* for *ṛale the* and *ṛhya* for *ṛalya* (standard Hindi *ṛaha*).

The verbs *den*, to give, and *len* to take, prefer the vowel *i* to the vowel *e* in conjugation. Thus we have *diāga*, I (masc.) will give, *ḍīgi*, I (fem.) will give.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BANGARU (HARIANI).

STATE, JIND (TAHSIL, JIND)

एक बाह्मण था अर एक बाह्मणी थी । बाह्मण चून मैंग-कै लि-आया करदा । बाह्मणी कैहण लागी इस नगरी-में राजा भोज सै । यू सलोक कौहा-कै बाह्मणी-नै एक टका सिञ्चिने-का दे-सै । इस राजा-कै तौ भी जा-कै कइ-दे । बाह्मण कैहण लाग्या मै सलोक नी जाणदा । बाह्मणी कैहण लागी सलोक तन्नै मै सिख्या-दींगी । फेर उन बाह्मणी-नै सलोक सिख्या-दिया अक पैसा गाँठ-में ।

राजा भोज-नै सै रोपया उस-नै निआम-के दे-दिया । बाह्मण तो अपने घरों चाह्या-आया ॥

राजा भोज एक खूर्जी रोपया-की भर-कै सेल-में चाह्य-पड़ा । चाह्या चाह्या अपनी सुसराड़ विग-गिया । राजा भोज-नै एक ल्हवाई-की हाट-पर डेरा कर-दिया । ल्हवाई-नै उस-की खात्तर कर-दे वार हो-गई । ल्हवाई रोज-की रोज राजा भोज-की रानी-की महल-में जाया करदा । ल्हवाई रानी खात्तर लाडू ले-जाया करदा । उ दन तवल-में औह लाडू भूल-गया । ल्हवाई जद कमन्द-पर चढ़ण लाग्या राजा भोज-नै थापी अक तैं भी देख तो के गियान सै । राजा-की छोहरी कैहण लागी लाडू लि-आया । ल्हवाई कैहण लाग्या लाडू भूल-आया । राजा-की बेटी ले-कै कोरड़ा ल्हवाई-नै पिटण मँद-गई । राजा भोज-की पछे-में चार लाडू बंध रे-थे । राजा भोज-नै औह साप्ता भरोखि-में बग-कै मारा । राजा-की बेटी कैहण लागी यह लाडू कड़े लाइ आए । ल्हवाई कैहण लाग्या लाडू राम-नै दिए सैं । फेर बाह राजा-की बेटी लाडू खाण लागी अर कैहण लागी ल्हवाई ईसी लाडू मै अपने सासरे-में बिआह ले-गई जूँहीं खाए-थे । तेरे को बटेज आ रूझा-सै । ल्हवाई कैहण लाग्या एक बटेज मेरे घोड़े-आला आ रूझा-सै । बाह राजा-की बेटी कैहण लागी तन्नै चार सै रोपया दींगी उस बटेज-नै मरवा-दे ॥

लुवार्ई उतर-कौ चार जाल्लाहॉ-नै बला-कौ लि-आया अक भाई चार सै रोपया लेओ । इस बटेऊ-नै स्माणे-में जा-कौ मार-देओ । चार जाल्लाहॉ-नै औह राज्जा भोज पकड़-लिया । राज्जा भोज कैहण लाग्या भाई तम मेरा के करोगे । जाल्लाह वीछे हमें तन्नै जी-तै मारॉगे । राज्जा पुच्छण लाग्या जी-तै मारे तन्नै के थियावैगा । जाल्लाह बोछे भाई चार सै रोपया थियावेंगे । राज्जा बोह्या भाई तम-नै रोपया पान सै दिआँगा जी-तै ना मारो । धारे शहर-में जिजँदा नाही बडूँगा । उन्हाँ-नै पान सै रोपया ले-के औह राज्जा छोड़-दिया ॥

राज्जा भोज-कौ वाछण-वाला सलोक सात आ-गिया अक पैस्सा गाँठ-में था जो जी बच-गया ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU (HARIAI)

STATE JIND (TAHSIL JIND)

TRANSLITERATION AND TRANSLATION.

Lk Bahman tha u ck Bāhman thi Bāhman chun
One Brahman was and one Brahman was The Brahman flour
 mañg hu li aya lai'da Bāhman lai'h'n luggi is n'g'u m'ā
begged having to bring used The Brahman to say began this village in
 i'jji Bhoj sai lu s'lol l'ruh lai Bāhmanā n'u
King Bhoj is This person verse caused to say having Brahman to
 ek taka sone ki de su Is i'jji u tau bhi j'u k'h de
one coin gold of giving is This ling to thou also gone having recite
 Bāhman lai'h'n luggi ma s'lok nu n'nd
The Brahman to say began I a verse am not I know
 Bāhman lai'h'n luggi s'lok tannai m'ā sikhya dīgi Phei
The Brahman to say began, 'a verse to flee I teach will Then
 un Bāhman nai s'lok sikhya dīgi ak paksā gāth māi Rajji
that Brahman by the verse was taught that piece I not in ' The King
 Bhoj nai su i'p'ra us n'u nam h de diya
Bhoj by hundred rupees him to reward of were given
 Bāhman to n'p'ra ghri' chali i' u
The Brahman indeed his own to house went away
 Rajji Bhoj ek khunji i'p'ra ki bhu ki su m'ā chali p'ra
King Bhoj a saddle bag rupees of filled having ton in started
 Chālīya chālīya ap'ni sasmai big gya R'jji Bhoj n'u
Gone gone his own father in law's house he arrived King Bhoj by
 ek hawai li hat pai deia l'ru diya Lhaw n'u us ki
one confectioner of shop on lodging was made The confectioner by him of
 khatru ki de war ho gu Lhaw n'u i'oj ki i'oj i'jji
entertainment doing delay became The confectioner dry of day King
 Bhoj i' i'ani i' m'li m'ā j'ya lai'da Lhaw n'u i'nu k'hattai
Bhoj of Queen of palace in to go used The confectioner the Queen for
 laddu le j'ya l'ru da U dan taw' m'ā u h laddu bhul gayi
cates to bring used That day hurry in I the cates forgot

Lhaw n'u j'ad l'mand pai chah'ra lagg' i' i'jji Bhoj n'u
The confectioner when the rope ladder on to climb began King Bhoj by

thappi	ak	raĩ	bhi	dekhi	to	ke	gyan	sa'
it was determined	that,	'thou	also	see	indeed	what	matter	is'
Rajja ki	chahoti	kahi'n	laggi	laddu	haya?			
The King of	daughter	to say	began,	'cates	hast thou brought?			
Lhawai	kahi'n	laggi	laddu	bhul i'	Rajja ki	beti		
The confectioner	to say	began,	'cates	(I-) forgot'	The King of	daughter		
lo kai	korai	lhwai nai	pitrin	mandari	Rajja			
taken having	a whip	the confectioner	to beat	became engaged	King			
Bhoj ke	pilli mai	chir	laddu	bandh	re the	Rajja	Bhoj nai	uh
Bhoj of	cloth in	four	cates	tied up	where	King	Bhoj by	that
sappa	jhaokhi mai	bhaga nai	marai	Rajja ki	beti			
handkerchief	window in	thrown having	was stuck	The King of	daughter			
kahi'n	laggi	'jhi	laddu	kahi'ni	u?	Lhawai		
to say	began,	these	cates	where from	came?	The confectioner		
kahi'n	laggi	laddu	Rim nai	du	raĩ	Phar	wah	Rajja ki
to say	began	cates	God by	given	are'	Then	that	King of
beti	laddu	khan	laggi	ir	kahi'n	laggi	'lhwai	ni
daughter	the cates	to eat	began	and	to say	began	'confectioner,	such
laddu	mai	apno	as'ni mai	bhi	ke	gi		
cates	I	my own	father in law's house in	(on) marriage	was taken away,			
jūhi	khate	the	Thi	ko	bitai	a	rha sai?	
then	eaten were		Thy (house in)	any	wayfarer	having come	remaining is?	
Lhawai	kahi'n	laggi	'ek	bitai	mere	ghori	ila	
The confectioner	to say	began,	one	wayfarer	in my (house)	horse owner		
a	rha sai'	Wah	Rajja ki	beti	kahi'n	laggi	'tannai	
having come	remaining is'	That	King of	daughter	to say	began,	'to thee	
char	ni	ropaya	di gi	us	bitai nai	marai du'		
four	hundred	rupees	I will give,	that	wayfarer	get killed'		
Lhawai	utai	ni	ch ni	jiridai nai	brah	ni		
The confectioner	descended	having	four	executioners	called	having		
haya	ek	bhi	char	ropaya	ko	Is	bitai	ni
brought	that	brothers,	four	hundred	rupees	take	This	wayfarer
smare mai	ja kai	mai du'	Char	jiridai nai	uh	Rajja	Bhoj	
forest in	gone having	slay	Four	executioners by	that	King	Bl of	
pahar liya	Rajja	Bhoj	kahi'n	laggi	'bhi	tu	mei	ke
was set	King	Bhoj	to say	began,	'brothers	you	of me	what
karoge?	Jalladd	bolle	hamē	tannai	ni	mai ge'	Rajja	
will do?	Executioners	said	we	thee	life from	will I'll	King	
puchehhan	laggi	ni	tai	mare	tannai	ke	thi awaiga?	
to ask	began	life from	by killing	to thee	what	will be gained?		

Jalladd	bolle,	bhai,	chai	sai	ropaya	thiyawaige'
Executioners	said	'brother,	four	hundred	rupees	will be gained'
Rajja	bollya,	bhai,	tam-naī	ropaya	pan	sai
The King	said,	'brothers,	you to	rupees	five	hundred
ji tai	na	maro	Thar	'ah'ī maī	jiūda	nahī
life from	not	kill	You	city in	living	not
Unhā nai	pan	sai	ropaya	le kai	auh	rajja
Them by	five	hundred	rupees	taken having	that	king
Rajja	Bhoj kai	Bahman-wala	s'loh	satt	a giya	ak,
King	Bhoj to	the Brahman's	verse	true	turned out	that,
gāth maī'	tha	jo	ji	bach gaya		
knot in'	was	therefore	life	escaped		

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a Brahman and his wife. The Brahman lived by begging. He would go out and come home with a little flour. One day his wife said to him, 'the king of this village is Raja Bhoj and he is in the habit of making Brahmans recite verses before him and of then giving them a gold coin'. You should also go and recite a verse before him'. 'But,' said the Brahman, 'I don't know any verse'. 'Never mind,' replied his wife. 'I'll teach you one'. So she taught him the verse beginning 'pice in your poke'. He went to the king and recited his verse, and his Majesty gave him a reward¹ of a hundred rupees, and sent him home.

Well, King Bhoj put pice in his poke,—that is to say, he filled a saddle bag with rupees, and started out for a riding tour. By and bye he came to the village where lived his father-in-law. (His wife at the time was on a visit to her father.) He put up for the night in a confectioner's shop. While he was hospitably entreating him, the confectioner forgot the time and finding himself late hurried off to the palace. Every day he used to go to the palace of King Bhoj's queen, and serve her with cakes. This day, in his hurry, he ran off but forgot to take the cakes with him. As he began to climb the rope ladder into the palace King Bhoj made up his mind to see what was the matter, and followed him to its foot. Her Majesty² said to the confectioner, 'well, have

¹ A *talā* is a double pice. Here it means a gold coin the size of a double pice.

This is some well-known Sanskrit saw like the following one of Chanakya—

Svadu a dāna ratnam iya vasyant karayet

A gātā tani gacchē? antī tyāktva lāp sa' adhan am

A man should always keep his wife, his money and his jewels in his own possession; otherwise they go off and leave the poor wretch lamenting.

This has been crystallised into the Hindi proverb *gātā la jorū salī kī* keep your pice in your poke and your wife in your company. The first half of this is identical with the text.

The *gātī* is the knot in the waistband which serves as a purse. The story shows how King Bhoj kept only half the advice. He did not keep his wife with him and hence she tried to get him murdered. He had, however, pice in his poke and these saved his life.

² *Niam* is a corruption of *nam*.

³ This young lady who apparently out of mere light-headedness tried to get her husband murdered is here and elsewhere called the King's daughter. The King in this case is of course not King Bhoj but her own father in whose house she was staying.

you brought the crates ? The poor confectioner had to confess that he had forgotten them and so she picked up a whip and began to lay it on him. Now it happened that King Bhog had four crates of his own wrapped up in his cloth so when he heard that was going on he threw his kerchief and its contents in through the window. Where did these come from ? said the queen. All the poor confectioner could say was God sent them. She tasted them and said confectioner when I was carried off to my father-in-law's house after being married I was there given crates with just the same smack. Have you any traveller staying in your house ? Yes there is one said the confectioner — a man who came on horse back. Then replied she 'take these four hundred rupees and go and get that traveller murdered.

So the confectioner climbed down the ladder and sent for four executioners. Brothers said he here are four hundred rupees. Take this traveller off into the forest and kill him. So they caught hold of King Bhog and carried him off. Brothers said he what are you going to do to me. We are going to kill you dead said they. And how much are you to get for the job ? asked the king. We are to get four hundred rupees answered they. Well brothers said the king I'll give you five hundred rupees not to kill me dead and I'll promise not to enter your city again so long as I live. So he gave them five hundred rupees and they let him go.

Thus you see the Brahmans were turned out true. King Bhog laid piece in his pocket and that is how he well his life.

BRAJ BHĀKHĀ

The next specimen which I give of this dialect comes from the district of Muttra, the head quarters of Braj Bhākhā. The language is that illustrated by the grammatical sketch given in the introduction.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WLSILP\ HINDI

BRAJ BHĀKHĀ

(DISTRICT, MUTTRA)

एक जने-की दो छोगा हे । उन-में-से लोहरे ने कही कि काका मेरे वट-को धन मोए दे । तब वा ने धन उन्हें वटि करि दियौ । और धोरे दिनाँ पाछे लोहरे वेटा-ने सिगरी धन इक ठौरै करि के दूर देसन-कुँ चल्थौ और वा जगे अपनी धन उडाय दियौ । और जब सिगरी धन खर्च कर-चुक्थौ वा देस-में वडौ अकाल पड्यौ और वह कगाल होन लागौ । तो एक वडे आदमी के जाइ लागौ और वा ने वाए सूअर चराइवे-कुँ अपने खेतन-में पठाइयौ । वा-के मन-में आई उन छिलकाँ ते जिन्हें सूअर खात-हैं अपनी-झ पेट भरे और वाए कोई नाए देत है । तब वाए चेत आयौ कि मेरे वाप-की बलाइ मजूरन-को रोटी चलत है और हौं भोखन मरतु-हौ । अपने काका-की ठोरे जाऊगौ और वा से कहूँगी कि काका मैं ने तेरी और भगवान-को वडौ पाप कियौ-हे और अब ऐसी नाए रछौ कि तेरी वेटा वाजो । मोए अपने मजूरन-की नाई राख । और उठ्यौ और अपने वाप-की ठोरे चल्थौ । वह अमे दूरई है कि वा-की वाप कु वाए देखत खिस तर्स आयौ और दौड़ के वाए चिपटाइ लीनी और बलाइ पिआर-कीनी । वेटा ने वा से कही कि काका मैं ने तेरी और भगवान-को वडौ पाप कियौ-हे और अब ऐसी नाए रछौ कि तेरी वेटा वाजो । वाप ने अपने नौकरन ते कही चोखे चोखे लत्ता लाओ और याए पहराओ और या के हाथन में अंगूठी और पामन में पनहा पहराओ और हम खाएँ और मगन रहें । यह मेरी छोरा मर-गयौ-है सो अब जिअौ-हे और खोइ गयौ-है सो अब पायौ-हे । और वे खूसी करन लागे ॥

और वा-को वडौ छोरा खेत-पे है । जब वावर-के टिग आयौ वा-ने गाइवे और नाचवे-की आइठ सुनी । तब वा-ने नौकरे बुलायौ और वा-से

पूँछी यह कहा है-रह्यौ-है । तो वा-ने कही कि तेरौ भैया आयौ-है और तेरे काका-ने बड़ी जोनार करी-है या काजे कि वाए अच्छी-भली देख्यौ-है । वा-ने रिस-के मारे भीतर जानौ न बिचारौ । तब वा-के वाप-ने वाए मनायौ और वा-ने वाप-से कही हौं इतेक दिनाँ-से तेरौ टहल करतु-हौं और कव-हूँ तेरी आग्या-ते वाहर नाए चलयौ । पर तै-ने कव-हूँ मोए एक उन्ना-हूँ नाए दियौ कि मै-जँ अपने दोस्तदारन-में खुस-लब्दी करतौ । जब तेरौ यह छोरा आयौ जा-ने सिगरी धन राँड़ी-मूँडनी-में विगार दियौ तब तै-ने वा-के काजे बड़ी जोनार कीनी । तब वा-ने कही बेटा तू तो सदा मेरे ढिंग रह्यौ-है और जो मेरौ है सो तेरौ है । पर तोए खुसी करनी उचित है कि तेरौ भैया मग्यौ भयौ फिर जिअ्यौ-है और खोयौ भयौ पायौ-है ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

ВРАТ ВНАКНА

(DISTRICT MUTTRA)

TRANSLITERATION AND TRANSLATION

[illegible]

Am nthyan aur ap'ne bap ke dhore chalyau Wah abhai durai
And he arose and his own father of near started He as yet far off even
 hau ki wa ke bap ki wae dekhate khem tuis ayau, aur daur kai
was that him of father to him seeing presently pity came, and him having
 wae chip'tau hnau aur balai piar kinau Beta ne
as for him having embraced it was taken and much affection was made The son by
 wa se lahi ki laha mai ne terau au Bhag'wan kau buau
him to it was said that father me by of thee and God of great
 pap haryu hai au ab aisau nae rahyau ki terau beta
sin done is and now such not I remained that thy son
 bharai ' Bap ne ap'ne nauk'ian te lahi, chokhe
I may be called' The father by his own servants to it was said good
 chokhe litta lao tu ye pah'iaau tu va ke hathan me
good garments bring and this one cause to wear and this-one of hands on
 aguthi tu paman me pan'ha pah'iaau tu ham khrafi au magan
a ring and feet on shoes cause to wear and we may eat and rejoiced
 raha'i lah merau chhota mai gyaau hai so ab jua hai, tu
may remain This my son dead gone was he now alive is and
 khoi gayu hai so ab payau hai ' Am wai khusi karan lge
lost gone was he now found is' And they merriment to make began
 Am wa kau bharu chhota khet pai haru Jab bakhar ke dhing
And him of elder son field on was When house of near
 ayau wa ne gaibe aur nach'be ki abhat suni Tab wa ne
he came him by singing and dancing of sound was heard Then him by
 nauk'ie bulayau aur wa se puchhi reh laha hwa rahyau
a servant was called, and him from it was enquired 'this what occurring
 hai ? To wa ne lahi ki 'terau bhaua ayau hai aur teie
is ?' Then him by it was said that 'thy brother come is, and thy
 laha ne bari jonai kari hai, ya kaje ki wae achohau bhau
father by great feast made is this for that as for him safe and sound
 dekhvau hai Wa ne ris ke mare bhitar janru na bicharau Tab
it seen is Him by anger of from inside to go not it was thought Then
 wa ke bap ne wae manayau au wa ne bap se lahi
him of father by as for him it was appeased, and him by father to it was said
 ha'i itek din se teri tahal karatu ha'i au karu hu
'I so many days from thy service doing am and ever even
 teri agya te bahru nae chalyau, pai tai ne karu hu moe
thy orders from outside not I went but thee by ever even to me
 ch unna hu nae diya ki mai u ap'ne dostdaran me
a kid even not was given that I too my own friends among

khus labdi l ar'tru Jab teru yrh chhoia raru jn nc
meriment might have made When thy this son came whom by
 sig iau dhan rāu mñ'nī m̃ bigu dīyru tīb tū ne wa kē kaje
all fortune harlots etc among was wasted then thee by him of for
 baru jon u kinu' Tīb wā-nē kahu 'bctī tu to
great feast was done Then him by it was said son thou verily
 sadī mre dhun ahīru hī ru jo maru hai so terau
alaways me of near having dwelt at and what mine is that thine
 hai pai toe l husī l ru n ucht hū l i taru bhayā
is but to thee meriment to-male proper was because thy brother
 maru bhayru phir jau hū , au khoyru bhayru payru hū'
dead became, again alive is, and lost became, found is'



OLD BRAJ BHĀKHĀ

I now proceed to give specimens of old literary Braj Bhākha. To those able to read them transliteration and interlinear translation will be unnecessary. I therefore in each case give only the text in the vernacular character and a literal translation. A short extract from the *Sui Sagai* is here given in order to illustrate the Braj Bhākha of the sixteenth century.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA (SUE DAS)

ब्रज घर घर सब भोजन साजत ।
 सब की द्वार बधाई वाजत ॥
 सकट जोरि लै चले देव बलि ।
 गोकुल ब्रजवासी सब हिलि मिलि ॥
 दधि लोनी मधु साजि मिठाई ।
 कहँ लगि कहँ सबै बहुताई ॥
 घर घर तें पकवान चलाये ।
 निकसि गाँव के गोइँडे आये ॥
 ब्रज वासी तहँ जुरे अपारा ।
 सिधु समान न वार न पारा ॥
 पैडे चलन नही कोउ पावत ।
 सकट चले सब भोजन आवत ॥
 सहस सकट चले नद महर के ।
 अवर सकट कितने घर घर के ॥
 सूर दास प्रभु महिमा सागर ।
 गोकुल प्रकटे है हरि नागर ॥

TRANSLATION

[Krishna has persuaded the cowherds of Gokula to abandon the worship of Indra and instead to offer homage to Mount Govardhana. The verses describe how they bring offerings of food to the mountain.]

In every house in Braj are they preparing food and joyful music is being played in the doorway of each. The inhabitants of Gokul and Braj all yoked their carts and

carried off the offerings to the God Salted tyre did they prepare and sweetmeats of honey How am I to tell all the exceeding quantity of it Cates did they despatch from every house as they issued from the village and came to the cultivated land around it There did the inhabitants form a wondrous collection broad as the shore less ocean No one had to go on foot for they travelled in the carts which carried the provisions From Prince Nanda's house alone went forth a thousand carts so how many others were there of the other houses? Says Sur das the Lord is an Ocean of Majesty and he became manifest in Golul as the youthful Hari

[illegible]

I next give a few of the easier verses of the Sat sai of Bihari as examples of the Braj Bhakha of the seventeenth century

[No 3]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(EXTRACTS FROM THE SAT SAI)

(*Bihārī lāl*, c 1650)

वसत ऋतु वर्णन ।

दिस दिस कुसुमित देखिये उपवन बिपिन समाज ।
मनहु बियोगिनि कौ कियौ सर पजर रितु राज ॥ १ ॥

ग्रीष्म ऋतु वर्णन ।

नाहिन ये पावक प्रवल लुऐं चलति चहुँ पास ।
मनौ विरह वसत के ग्रीष्म लेति उसास ॥ २ ॥

समीर वर्णन ।

चुवतु खेद मकरद कन तरु तरु तर विरमाय ।
आवतु दच्छिन देस तें यक्यौ बटोही बाय ॥ ३ ॥

TRANSLATION

1 THE SPRING

In every quarter appears the array of gardens and of groves in blossom (Each flower is a Cupid's shaft) and it is as though the King of Seasons had built a cage of these arrows (in which to imprison) fair ones distraught by love

2 THE HOT SEASON

This is not a mighty conflagration 'Tis the fierce hot winds blowing on every side The summer is as it were heaving hot sighs for the departed spring

3 THE BREEZE

From the (sandal scented) south country there comes a wanderer—the breeze He lingers beneath each tree The sweat (upon his brow) is the nectar which (he has gathered from) the flowers on his way

Finally I give an extract from the Raj mati to illustrate the Braj Bhakha of the early part of the 19th century

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

(BIJAJ BHAKHA)

(EXTRACT FROM THE RAJ-NITI)

(Lallū-jī Lāl, 1843)

गोदावरी नदी-के तीर एक सिमल-कौ रुख । ता-पै सब दिस-की पंछी आय
विश्राम लेतु-हैं । एक दिन प्रात-ही लघुपतनक नाम काग जाग्यौ । वह एक
काल-रूप व्याधी-कौ दूर-तें आवतु देखि चिचाय-करि कहनि लाग्यौ आज भोर-ही-
की बेला अधर्मो दुराचारी-कौ मुख देख्यौ । सो न जानियै कहा होय । ऐसैं
विचारि लघुपतनक काग उड़ि-गयौ । कह्यौ-है कि—

उतपात-कौ ठाम पंडित चतुर न रहै ।

मूरख भय सोग बैठ्यौ सहे ॥

इतेक-में व्याधी-नें रुख तरै चाँवर-की कनिका डारि ता-पर जाल पसाख्यौ ।
तहाँ चिचयीव कपोत कुटुंब समेत उड़त उत आय कढ़्यौ । तिन-में-तें एक पंछी
देखि बोल्ह्यौ इन चाँवरनि-कौं हौं चुग्यौ चहतु-हौं । चिचयीव कही अरे या वन
में चाँवर कहाँ-तें आये । यह कहु कौतुक है । या-तें ये मो-कौ नौके नाहीं
लागतु ॥

TRANSLATION

On the bank of the river Godavari was a silk-cotton tree, on which birds of every
quarter used to roost. One day, very early in the morning, a crow named Laghu-
patanaka, awoke and saw a hunter approaching from a distance, like the God of Death
himself. He screamed out and began to remark (what an unlucky omen it was that)
the first thing he should see on the dawn of that day was an unscrupulous villainous
countenance. 'Who knows,' thought he, 'what is going to happen next.' Having
thus considered, the crow Laghupatanaka flew away. For it is said,—

'A wise man remains not in the place of calamity

'But a fool stays there, and sues fear and sorrow'

In the meantime the hunter scattered grains of husked rice at the foot of the tree
and over them spread his net. There came flying Chitragriya (the king of the pigeons)
with his family. One of them said, 'I should like to have a peck at that husked rice.'
But Chitragriya said, 'hullo, how does husked rice come into this forest?' This is
something quite out of the way. I therefore don't like the look of it'

BRAJ BHĀKHĀ OF ALIGARH

To the north east of Muttra lies the district of Aligarh. Here the language is Braj Bhākha but it has some prominent local peculiarities or, at least has peculiarities which do not occur in the specimens received from Muttra.

I give two specimens of the Braj Bhākha of Aligarh a version of the Parable of the Prodigal Son, and a Folk-song. The following points may be noted —

Pronunciation — There is a tendency of the letter *ṛ* to disappear when it precedes a consonant which is doubled in compensation. Thus *naṛḷannu sũ* for *naṛḷaṛannu sũ* from the servants. This is very common in the Bhadauri form of Bundeli. The letter *ṛ* when preceded by a long vowel often becomes *m*. Thus *manaman* for *manaṛman* to celebrate. *baman*, fifty two, *ṛomat* she (was) weeping. *Ky* is sometimes softened to *cl* as in *cl'o* for *l'jo* why. *J* before *d* sometimes becomes *d* as in *bled dayau* for *blej dayau* he sent. A final aspirate surd consonant is disaspirated as in *lat* for *hath* a hand. In the word *ṛulap* for *quṣṭ* a bolt consonants have been transposed.

Declension — A final short *u* is added to weak nouns even more commonly than in standard Braj Bhākha. The *u* is retained in all cases and both numbers. Thus *bap* or *bapu* a father *bapu sũ* (he said) to the father, *ḷḷetanu mē* in the fields *ṛajurannu lau* of the servants. In one instance we find the word *ṛajai* used as the accusative dative of *ṛaja* a ling.

The postpositions *ṛe* as in standard Braj Bhākha but we have also *nu* (as well as *ne*) for the agent as in *tum nu miḷ manṛ lai c* you have given a feast and *ḷē* (as well as *ḷi*) for the accusative dative as in *ek jane ḷē* to a certain man.

In the **Pronouns**, the accusative dative of *mai* is *moy* or *moe* as in the standard and *mo c* is *me* also. The pronoun of the third person is very peculiar. It is *gu* or *gic* with an accusative dative *gicai* and an oblique form *gic*. The plural is *gicē* oblique *gumi*. With it is connected *gicā* (often written *mica* मिचा) there = *walā*. This is *je* accusative dative *je c* oblique *ja*.

The present of the Verb Substantive is—

Sing	Plur
1 <i>ũ</i>	<i>ē</i>
2 <i>e</i>	<i>au</i>
3 <i>e</i>	<i>ē</i>

No doubt *e* is often pronounced *ei* and *ē* *ai*. The Past Tense masculine is *o* (or *au*), plural *e*. In other words in Aligarh the initial *l* of standard Braj Bhākha is dropped.

When the verb substantive is used as an auxiliary with a present participle the two are sometimes joined so as to form one word. Thus *mai tũ* for *mai at iũ* I am dying. *Hatu c* is used to mean he is. The conjunctive participle which is *ḷwai* in standard Braj Bhākha becomes *lai* in Aligarh. Thus *lai gayau* for *ḷwai gayau* he became.

In all verbs the sign of the conjunctive participle is *lē* not *lai*.

Braj Bhākha is reported to be spoken in Aligarh by 992 200 people.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ALIGARH)

SPECIMEN I.

एक जने-कें है बेटा ए । उन-में-तें छोटे-ने बाप-सूं कच्चौ कि ए बाप मेरी जो बाँटु होतु-ए सो मोय दै-देउ । तब ग्वा-ने मालु उन्हें बाँटि द्यौ । तब छोटी बेटा सवु इक-ठौरौ करि-कें परदेस-कूं चल्थौ-गयौ और ग्वाँ अपनी सवु मालु गुलछरनु-में उड़ायौ । जब सवु उड़ाय खाय चुक्यौ ग्वा देस-में बड़ौ अकालु पयौ । फिरि गु बड़ौ कंगालु है-गयौ । तब ग्वा देस-के एक भागिमान-के सहारे-सूं जाय लग्यौ । ग्वा-ने ग्वा-कूं अपने खेतनु-में सूअर चुगाइवे भेद-दयौ । सूअर जो खात-एँ ग्वा-की कूँछि-सूं पेटु भगिबे-कूं तय्यार हौ । ग्वाय कोई कछु ना ओ देतु । जब ग्वाय होसु आयौ तब ग्वा-ने कही मेरे बापु-कें बहुत-से मजूरनु-कूं मुकतेरौं रोटीं एँ और में भूखनु मरतूं । मैं याँ-तें उठि-कें अपने बाप-के जौरे जाऊँगौ और ग्वा-तें कछुँगौ कि मैं-ने भगमान-के सामने और तिहारे अगर पापु कखौ-ए और अब में तिहारौ बेटा कहाइवे लायक ना जँ । जैसे और मजूर रहत-एँ तैसे मो-ऊ-ए राखि-लै । ग्वाँ-ते चलि-कें अपने बाप-के जौरे आयौ । परि बहुत दूरि-तें-ई ग्वा-के बाप-कूं लखाय पखौ और तब बाप-कूं तसुँ आय-गयौ और दौख्यौ और बेटा-की जेट भरि-लाई और पुचकाखौ । और बेटा-ने बाप-सूं कही कि ए बाप मैं-ने भगमान-के अगर और तिहारे देखत पापु कखौ और अब में तिहारौ बेटा कहाइवे लायक ना जँ । परि बाप-ने अपने नौकनु-सूं कही कि अच्छे अच्छे ओढ़ना लाओ और जाय-पहराओ और छाप जा-के हात-में पहराओ और पनही पायनु-में पहराओ । चलौ खाय और चैन करैं । काहे-तें कि जि मेरी बेटा मरि गयौ-ओ और फिरि जी-पखौ । खोय गयौ-ओ और पाय-गयौ । और फिरि वे खुसी मनामन लगे ॥

ग्वा खन ग्वा-की बड़ौ बेटा खेत-में ओ । जब गु घर-के जौरे आयौ तौ ग्वा-ने गाइवौ नाचवौ सुन्यौ । और एक नौकर बुलायौ और पृछी कि याँ का है-रह्यो-ए । ग्वा-ने ग्वा-सूं कही कि तेरौ भैया आय-गयौ-ए और तेरे बाप-ने ग्वा-की महमानी

करी-ए। काहे-तें कि गु भलौ चंगौ आय-गयौ-ए। तब गु बड़ौ रिस भयौ और भीतर न धख्यौ। जा-तें ग्वा-कौ बापु बाहिर निकसि आयौ और ग्वा-कू मनायौ। तब ग्वा-ने अपने बाप-कू ज्वाबु दयौ कि मैं इतने वसंनु-तें तिहारी ठहल कर-रछौ-जं और न मैं तिहारी बात-तें कव-हूँ बाहिर भयौ। तौ-ऊ तुम-ने कव-हूँ मोय एकु बकरिया-कौ वच्च-ऊ न दयौ कि यारनु-में लहरि उड़ावतौ। परि जैसें जि तिहारौ वेठा आयौ जा-ने तिहारौ सब जमा पूंजी रंडिनु-के संग उड़ाय खाय डारी ग्वा-कौ तुम-नु महमानी करी-ए। ग्वा-ने ग्वा-सूँ कही कि वेठा हमेस तू मेरे-ई जौरे रहतु-ए। जो कछू मो-पे हतु-ए सो तेरौ-ई ए। जि हम-कू चहियति-ई कि हम खुसी मनावते और खुस होते। काहे-तें कि जि तेरौ भैया मरि-गयौ-ओ फिरि जौ-पखौ। और जातु-रछौ-ओ फिरि आय-गयौ ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

DISTRICT, ALIGARH

SPECIMEN I

TRANSLITERATION AND TRANSLATION

Ek jane kē dwai beta e Un mē tē chhote ne bap sū
A man to two sons were Them in from the younger by the father to
 kahyau ki 'e bap, meiau jo bātu hotu e so moy
it was said that, 'O father my son at last becoming is that to me
 dai deu ' Tab gwa ne malu unhai bāti dayau Tab
give' Then I am by the property to them dividing was given Then
 chhotan beta sabu ik thamau haru kē pai des kū
the younger son all in one place made having a foreign country to
 chalyau gayau, ruru gwā ap' nau sabu malu gul chibarrānu mē urayau
went away, and there is own all property debauchery in was wasted
 Jab sabu uray l hay chul yau gwa des mē barau ahalu paryau
When all wasting eating was finished at country in a great famine fell
 Phuri gu baiāu l angalu hai gayau Trib gwa des ke el
Again he very poor became Then at country of a
 bhaguman ke sahai c sū jry lagyau Gwa ne gwa kū
rich-man of support by having gone he attached himself Him by him as for
 ap'ne khetanu mē suai chugaibē bhad dīrau Suai jo khat ē
his own fields in sown for feeding it was sent Sown son at eating are
 gwa ki chhūchhu sū pētū bhaibē l ū tayyar haru Gway koi
that of the husk with the belly filling for ready I was To him anyone
 l rchhu na o dētū Jab gway hosu ayau tab gwa ne
anything not was giving When to him sense came, then I am by
 l abī, mōre bap l ē bahut se majurānu kū mul 'tārī lotī c
it was said my father to many very servants to abundant loaves are
 aurū māī l hūl hanu mātū Māī rītīc utū l c ap ne
and I by hunger dying am I I see from arisen having my own
 bap l c jaurē jāūgan aurū gwa tē l ahūgan l i, 'māī ne Bhg man l
father of near will go and I am to I will say that me by God of
 sam'ne ruru tihare rgar papu l ryan c aurū ab māī tiharu buta
before and of you in front sin done is and now I your so

kahaibe layah na ũ Jaise auru majui rahat-ẽ, taise
for being called worthy not am As other servants living as e, so
 mo u e rakhi lai ' ' Gwa tẽ chah kẽ ap'ne bap ke jaurẽ
me also keep ' ' There from gone having his own father of , near
 ayau Pari bahut duri tẽ i gwa ke bap kũ lakhay
he came But great distance from even his father to being visible
 payau Auru tab bap kũ tarsu ay gayau auru dauryau auru
he fell And then the father to compassion arrived, and he ran and
 beti ki jet bhari lai, auru puch'haryau Auru beta ne bap sũ
the son of am was filled, and he was lissed And the son by the father to
 kahi ki e bap maĩ ne Bhag'man ke agai auru tihare
it was said that, ' O father, me by God of before and of you
 dekhat papu karyau auru ab maĩ tiharu beta kahaibe
in the sight sin was done, and now I your son for being called
 layah na ũ ' ' Pari bap ne ap'ne naukannu sũ kahi ki
worlly not am' But the father by his own servants to it was said that
 achhe achhe orh'na laau auru jay pah'raau auru chhap
good good clothing bring, and to this one put on, and a ring
 ja ke hat mẽ pah'raau, auru pan'hi pãyanu mẽ pah'raau Chala
this one of hand on put on and shoes feet on put on Come,
 khã, auru chain karaĩ Kahe tẽ ki ji
let us eat and , rejoicing let us make What from (ie because) that this
 merau beta mari gayau o auru phiri ji paryau, khoy gayau o, auru
my son having died gone is, and again came to life, lost gone was, and
 pay gayau Auru phiri we khusi manaman lage
found went And again they happiness to celebrate began
 Gwa khan gwa lau baran beta khet-niẽ o Jab gu
(At) that time him of the big son the field in was When he
 ghar ke jaurẽ ayau tau gwa ne gaibau nachibau sunyau Auru
the house of near came, then him by singing dancing was heard And
 eku nauharu bulayau auru puchhi ki 'yã ka hai rahyau e?'
a servant was called and it was asked that, ' here what happening is ?'
 Gwa ne gwa sũ kahi ki 'terau bhrya ay gayau e, auru tere
Him by him to it was said that thy brother arrived is, and thy
 bap ne gwa ki mah'mani kari e, kahe tẽ ki gu bhalau changu
father by him of feast made is, because that he well healthy
 ay gayau e Tab gu barau is bhayau auru bhitar na dhasyau
arrived is' Then he very angry became and within not he entered
 Ja tẽ gwa lau bapu bahir nikasi ayau auru gwa kũ
This from him of the father outside having emerged came and him to

manayau Tab gwa ne ap'ne bap kũ jawabu dayau kī
it was remonstrated Then him by his own father to answer was given that
maĩ it'ne barsanu tẽ tihari tahal kar rahyau ũ auru na maĩ
'I so many years from your service doing been am, and not I
tiharī bat-tẽ lab hũ bahu bharyau Tau u tum ne kab hũ
your world from ever outside became Nevertheless you by ever
moy chu bakaiya kau bachcha u na dayru kī yaranu mẽ
to-me a she goat of young one even not was given that friends among
lahari uiaw'tau Pari jaisẽ ɲ tihaiu beta ayru
pleasure (I) might have aroused But as soon as this your son came,
ja ne tihari sab jama pũɲi ɲandinu le sang way khay
wolom by your all collection property harlots of with wasting eating
dari gwa kī tum nu mrah'manu lari e Gwa ne gwa sũ
was thron away him of you by a feast made is' Him by him to
lahi kī beta hams tu mare i jawiũ ɲihatu e Jo
it was said that son always thou me of even near living at W at
lachhu mo pɛ hatu e, so tauru e e Ji ham kũ chahyati
anything me on being is that thing even is This us to is proper verily,
kī ham khusi manaw'te ruru khus hote
that we rejoicing should have celebrated and rejoiced should have been
Kaho tẽ kī ɲi teru bhrya mau gayru o phuu ɲi praryau,
Because that this thy brother dead having gone is again came to life,
auu jatru rahyru o phuu ɲy gayau'
and lost was again arrived'

The next specimen from Aligarh is a popular song in four verses. It tells the story of the departure of Nala and his Queen, Damayanti, from his home and kingdom. Nala had been ruined by gambling and lost all that he possessed. The whole tale is one of the most famous in Indian literature.

[No. 6.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BRAJ BHĀKHĀ.

(DISTRICT, ALIGARH.)

SPECIMEN II.

सोने रूपे-के महल बने राजा नल-के जा-के सुन-पीतरि-के है-गये । औरों
जौरों खास अन्न सुठी भरि ना रह्यौ । नल-के है गये कौला माटी राख ।
सोने-की साँकर ग्वे-ऊ सुन-पीतरि-की है-गई । ग्वे-ऊ-तें है-गयौ लोड्ड । रानी
तौ राजे समझावै बलमा छोड़ौ नगर-कौ मोड्ड । अब रानी राजा दोऊ पंथ
सिधारैं पसरि-पै ॥ १ ॥

भरि चौमासे सोई दुमेंती जाय चिन्ता व्यापी गैल-की । आभूखन लये
सम्हारि । खम्भ-खम्भ-सूं मिलति दुमेंती रानी रोमति छाती फारि । नल
राजा-ने वान सम्हारि । काच महल कोठार कुलफ नल-ने जड़ि-दये तारे । करी
किल्ले-सूं परनाम । ज्वाला-मुखी लयौ नल-ने खाँड़ौ कोठनु-पै लाल कमान ।
गोटा फाँसे नल-ने सब धरि लीने फेंट-में ॥ २ ॥

रानी राजा निकरि फेरि दरवाने-पै आये । करि आधीनि दर्ई परिकम्भा
अब किल्ले-कूं नल-ने ज्वाव सुनाये । मेरी अमर रहौ खाई कोट । मेरी तेरी
बिछुर्यौ है किल्ले दादा जोट । मेरी तेरी बिछुरनु सुनि किल्ले भैया है-
चुख्यौ । अब मेरी तेरी हरि-ने बिगारी आनु । तो-में किल्ले बैठि-कें भूँझ्यौ
वामन-गढ़-कौ मैं-ने राखु । आनु उठ्यौ किल्ले दानो तो-तें पानी । जीऊँगौ
तौ फेरि मिलूँगौ । नईँ आय-गई मेरी काल-की बानी । सुनि किल्ले मेरे
वीर नल-राजा-के कारने तू मति हजौ दल-गीर । सो भड़क-भड़क नल आँसू
डारै रोय किल्ले-सूं यों कहै ॥ ३ ॥

रानी-उ रोवै राजा-उ रोवै जा-कौ गढ़ पथरा-कौ गहभख्यौ । सुनि राजा
मेरी बात । जा दिन तै-ने हँ वनवायौ तै-ने चों न, वनाय-दये मेरे दोऊ हात ।

जा दिन राजा कारीगर बुलवाये और ऊँचे नीचे तै-ने बुर्ज चिनाये खोदि नीव
मेरी धरि-दर्ई औँड़ी । जब राजा तै-ने पाँय_न बनवाये । देतौ पाँय बनाय ।
संग तिहारे चलतौ राजा आधी विपिता लेतौ बटाय । सो कैसी करूँ हीरा
नरवर-वारे मेरौ धरु वासुक्-ने गहि-लयौ ॥ ४ ॥

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

DISTRICT ALIGARE

SPECIMEN II

TRANSLITERATION AND TRANSLATION

I

Sone rupe ke mahal bane Raja Nal ke ja ke sun pitari ke
Gold silver of palaces were made king Nal of wife of brass of
 hai gaye Aurā jaurā khas ann muthi bhāi na iahyau Nal ke
became There(and) here puts (of) grain a handful not remained Nal of
 hai gaye kaula mati rakh Sone ki āhai gwa u sun pitari ki hai gai
they became oil as coal earth ashes Gold of oil in that too brass of became
 Gwa u tē hai gayau lohu Rani tau Rajai samjhai,
That too from became in on Rani then Raja to males to understand
 'Balma chhorau nagar kau mohu Ab Rani Raja dou panth
'Beloved, gave up city of affection Low queen king both way
 sidharai pamarai pai
go the gate at

II

Bhari chaumase soi Dumēti jay
The entire four months (ie rainy season) slept Damayanti all the
 chinta byapi gail ki Abhukhan lye samhari Khamm khamm sū
anxiety pervaded road of Ornaments she arranged Pillar after pillar with
 milati Dumēti Rani romati chhati phari Nal Raja ne ban
embracing Damayanti queen weeping bosom sending Nal Raja by arrows
 samhare Kach mahal kothai kulaph Nal ne jari daye/ tare
were arranged Crystal palace stone house bolts Nal by were fastened looks
 Kari kille sū par'nam Jwala mukhi layau Nal ne khārau
Was made the foot to salutations Jewelarmukhi was taken Nal by sword
 kothanu pai lal kaman Gota phāse Nal ne sah dhari
shoulders at red bow Counters dice Nal by all having been placed
 hne phēt mē.
were taken waistband in

III

Rani Raja nikan phanu dai'baje pai aye Kaii
Rani Raja having come out again the doorway at came Doing
adham dai parikamma jab kille kũ Nal ne jwab
supplication, was given perambulation when fort to Nal by answers
sunaye 'Merau rmau rahau khaı kotu Meıau
were caused to be heard 'My everlasting remain moat (and) fort My
turu bichhıyau hai Kille Dıda, jotu Merau tıau bichhuranu
thy separated is Fort Brother, company My thy separation
sunı Kille Bhaiyı harı chul yau Ab meı terı Hari ne bigarı
hear Fort Brother is completed Now mine thine God by has been undone
ıju To mĩ Kille barthı lĩ bhũjıyau bıman gahı kıu maı ne
today Thee in, Fort, having sat was enjoyed fifty two forts of me by
ıju Aju uthıyau Kille dano to tĩ panı Jıũgru
kingdom Today rose, Fort gain thee from water (If) I shall live
tau phanu milũgan, naĩ ı grı meı kıl kı banı Sunı
then again I shall meet, otherwise came my death of words Hear
Kille, meı bu kıl Rıjı lı kınıe tu matı huıau dal gı 'ı
Fort, my brother, Nal Raja of reason by thou do not become sad
So bharak bharık Nal ĩsu danoı ıoy lıllı sũ vō kıhaı
Thus in agitation Nal tears sheds crying fort to thus says

IV

Ranı u ıowrı Raja u rowrı jı kau grıhu pıthıra kıu grıh'bhıryıau
Ranı too weeps Raja too weeps whose fort stone of melted
'Sunı Raja merı bat Ja dın tai ne hũ bın'wayıu tai ne
'Hear, Raja, my word What day thee by I was caused to be built, thee by
chō na bınıy dıye mere dou hat Ja dın Rıjı kırıgıı
why not were made my two hands What day King, masons
bul'waye auru ũche nıche tıı ne buıj chınaye, khodı
were summoned, and high low thee by towers were carried out, having dug
nıb merı dharı dai aũrı, jab Rıjı tıı ne pāy nı
foundations my were placed deep then King, thee by feet not
ban'waye dıtan pıy ban ıy Sıngı
were caused to be made (thou) shouldst have given feet having made With
tıı ue chal'tıu Rıjı rđıu bıpta kıtan
of thee (I) would have wall ed King, half the misfortune (I) would have taken
batay So kırıı I arũ hıra Nıı'bai wıre meıau dhıru
having shared So how am I to do, jewel Nal bai of my body
Basuk ne gahı lıyau '
Basuk by is firmly held'

FREE TRANSLATION OF THE FOREGOING

1 The gold and silver palaces of King Nala all were turned to brass. There were stone houses (pits) on this side and that but not a handful of grain was left. All his substance was reduced to charcoal earth, and ashes. His chains of gold they too changed into brass and brass itself to iron. The Queen thus counsels the King 'For sake, my lord thy attachment to the city' Bound for the journey both the King and Queen stand at the threshold.

2 Queen Damayanti who had slept at ease throughout the four months of the rainy season, is now weighed down with anxiety thinking of the journey. She counts her jewels. She gives the parting embrace to each pillar of her home she weeps as if her very heart would break. King Nala arranges his arrows. He closes his crystal palaces, does King Nala and locks the store houses. Saluting the fort King Nala takes up his scimitar Jwala mukhi and hangs the crimson bow over his shoulders, while in his waistband he put his counters and his dice.

3 The King and the Queen then issue forth to the gate. With humble steps the King goes round the fort and addresses it as follows 'Stand firm, for ever ye moat and walls. Although we must part. Listen, O Fort the time has come that we must bid fare well for the Fates have ordained that we must be separated. Seated here in thee I held sway over fifty two other forts but henceforth must I seek my bread elsewhere. I will return if life last, if not death will have summoned me. But O dear brother Fort, feel not thou care on my account' Nala shed hot tears while he thus addressed the fort.

4 The King weeps and weeps the Queen, and the heart of the stony fort melts 'Listen to me, O King when thou didst build me why didst not thou construct for me a pair of hands. Thou didst collect the builders and they made the towers high and low, and laid the foundations deep, but why didst not thou shape a pair of feet for me. Had I feet I would go with ye and share half your troubles. Alas! I am helpless, held fast, O jewel of Narbar, as I am in the grasp of Basuki.'

The ruling passion of gambling still prevails

* Basuki supports the earth. The meaning is that the fort cannot accompany the king as it is rooted in the earth.

BRAJ BHĀKHĀ OF AGRA

Four principal dialects have been reported as spoken in the district of Agra. The town of Agra the head quarters of the district was for many years the capital of the Mughul emperors hence we have here and in the country immediately surrounding it Urdu. In the south of the district on the bank of the Ohambal the language is the Bhadauri form of Bundeli. The rest of the district is divided into two nearly equal parts by a line running approximately north and south. To the west of this line in the country touching the district of Muttra and the State of Bhanupur the local officials report the dialect to be Braj Bhilhari to its east in the country bounded by Aligarh Etah and Munpuri they call the dialect simply Gāw wālī or Khurī Boli. As will be seen from the specimens both of these are Braj Bhilhari—the western dialect agreeing with that of Muttra and the eastern closely resembling that of Aligarh.

The following are the language figures for the district of Agra —

Urdu			200 000
Braj Bhilhari	West of District	330 000	
	East of District	217 000	
		<hr/>	47 000
Bhadauri			200 000
Other languages			6 96
			<hr/>
			1 003 796

These figures are based on the census of 1891

As a specimen of the form of Braj Bhākhā spoken on the west of the district I give the first few lines of the Parable of the Prodigal Son. It will be seen that it is quite the same as the dialect of Muttra.

[No 7]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(WEST OF DISTRICT AGRA)

एकु आदिमी कैं दो पुत हे । उनि में-से लौहरे-नैं बाप-तें कहीं कै ऐ काका
मेरे बाँट-कौ मालु मोड़ दे दे । तब बा नैं मालु बिनि कूँ बाँटि दियौ । ककुक
दिन बीतैं लौहरी छौरा सबु झकड़ौ करि-कैं दूरि देस-कूँ चली-गयौ । महाँ
बा-नैं अपनौ मालु कुसग में उडायौ । जब सबु निवटाइ चुक्यौ बा देस में
अकालु पख्यौ । बुह गरीबु होन लाग्यौ । तब बा देस-के एकु वडे अदिमी के
जहाँ जाइ लग्यौ । बा नैं बा कूँ अपने खेतनि में सूगर चराइवे-कूँ भेज्यौ ॥

TRANSLITERATION AND TRANSLATION.

Ekū adimī lai do put he Un mī se lauh'ie nai bap tē
A man to two sons weie Them in from the younger by father to
lahi lai ai kal i, meie bāt lau malu moi dai dai ' Tab
it was said that ' O father, my share of property to me give ' Then
ba nai malu him kū bāt diyu Kachhuk din bitāi
him by fortune them to having divided was given Some days on passing
lauh'iau chihauri sabu ikatthau lai lai duri des kū chalyau gayau
the younger son all together made having distant land to went away
Mihā ba nai ap' nau malu kusang mai uayau Jab sabu
There him by his own property evil company in was wasted away When all
nib'tai chulyau ba des mī akalu paryu Buh garibu hon
completely was finished that country in famine fell He poor to be
lgyau Tab ba des he ekū baie adimī he jahā jū
began Then that country of a great man of here having gone
lgyau Ba ne ba kū ap'ne khetan' mai sugur charaibe kū
he attached himself Him by him as for his own fields in wine feeding for
bhejyau
it was sent

The Brj Bhakhr spoken in the east of Agia is almost the same as that of Aligarh. It has all the peculiarities of the dialect of the latter district including the typical pronoun of the third person *gu* or *gwa*.

The only important local peculiarity (which also exists to a less extent elsewhere in the Brj Bhakhr tract) is the tendency to drop the *y* in the past participle. Thus *c/alau* instead of *c/alyau*. In the specimen we may also notice the following —

An instrumental singular in *am* is *bi //am* by hunger and an oblique plural in *enu* as in *lame:enu /ũ* to servants. Note also the frequent use of contractions observed also in other forms of Brj Kanaup and Bundeli. Such are *lhataĩ* for *lh t aĩ* are eating *defo*, for *det o* he was giving and *rialtũ* for *maratũ* I am dying.

The specimen consists of the first few lines of the Parable of the Prodigal Son.

CENTRAL GROUP.

БРАЈ ВНАКНА

(EAST OF DISTRICT AGRA)

एक आदिमी कै दो बेटा हे । छोटे बेटा-ने अपने बाप ते कही कै अरे ककू मेरे बाँट कौ मालु मो कूँ दै-दै । तब ग्वा-नें मालु गुनि कूँ बाँटि द्यौ । थोड़े दिन पीछे छोटी मौँडा सबु समैति कै दूरि देस कूँ चली गयो । महॉ ग्वा नें अपनी मालु छोटे सग में उड़ाय द्यौ । जब सबु निवटाइ चुकौ ग्वा देस में बडौ अकालु परौ । जब गरीब होन लगौ तब ग्वा देस के एक बड़े आदिमी कै जाइ लगौ । ग्वा नें ग्वा कूँ अपने खेतनु में सूगर घेरिबे कूँ खँदौ । ग्वा कौ मज्जी जिह ही कै गुनि छोलिकान ते जिहें सूगर खातें अपनी पेटु भरू जा के मारें कै कोऊ ग्वा कूँ नही देतौ । तब होस में आइ कै कही कै मेरे बाप कै भीत से कमरेनु कूँ भीत-सी रोटी हैं और मैं भूखनि मचूँ ॥

TRANSLITERATION AND TRANSLATION

Ek	adimi	kaĩ	do	beta	he	Chhote	beta	ne	ap'ne	bap	te
<i>A</i>	<i>man</i>	<i>to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>The younger</i>	<i>son</i>	<i>by</i>	<i>his-own</i>	<i>father</i>	<i>to</i>
lahi	kai	are	kalku	mere	bât-kau	malu	mo	kũ	dai	dai	Tab
<i>it was said</i>	<i>that</i>		<i>O father,</i>	<i>my</i>	<i>share of</i>	<i>property</i>	<i>me</i>	<i>to</i>	<i>give</i>		<i>Then</i>
gwa nẽ	malu	guni	kũ	bãti	dayau	Thore	dim	pohhe			
<i>him</i>	<i>by</i>	<i>property</i>	<i>them</i>	<i>to</i>	<i>having divided</i>	<i>was given</i>	<i>A few</i>	<i>days</i>	<i>after</i>		
chhotau	maĩrũ	sabu	samaĩti	kaĩ	duri	des	kũ	chalũ	gyau		
<i>the younger</i>	<i>son</i>	<i>all</i>	<i>collected</i>	<i>having</i>	<i>a distant</i>	<i>country</i>	<i>to</i>	<i>went</i>	<i>away</i>		
Mahã	gwa nẽ	ap'nau	malu	khote	sang	maĩ	uray	dayau	Jab		
<i>There</i>	<i>him</i>	<i>by</i>	<i>his own</i>	<i>property</i>	<i>evil</i>	<i>company</i>	<i>in</i>	<i>was squandered</i>	<i>When</i>		
sabu	nib'tai	chukau	gwa	des	maĩ	barau	ahalu	parau	Jab		
<i>all</i>	<i>was finished</i>	<i>completely</i>	<i>it at</i>	<i>country</i>	<i>in</i>	<i>a great</i>	<i>famine</i>	<i>fell</i>	<i>When</i>		
garib	hon	lagau	trib	gwa	des	he	ek	bare	adimi	kaĩ	jai
<i>poor</i>	<i>to be</i>	<i>he began</i>	<i>then</i>	<i>that</i>	<i>country of</i>	<i>a</i>	<i>great</i>	<i>man</i>	<i>to</i>	<i>going</i>	
lagau	Gwa nẽ	gwa	kũ	ap'ne	khetau	maĩ	sugau	gheribe	kũ		
<i>he attached himself</i>	<i>Him</i>	<i>by</i>	<i>him as for</i>	<i>his own</i>	<i>fields</i>	<i>in</i>	<i>swine</i>	<i>tending</i>	<i>for</i>		
khadyau	Gwa hi	majji	jih	hi	lai	'guni	chhohkan	te	jmhãĩ	sugar	
<i>it was sent</i>	<i>Him of</i>	<i>desire</i>	<i>this</i>	<i>was</i>	<i>that,</i>	<i>'those</i>	<i>husks</i>	<i>with</i>	<i>which</i>	<i>swine</i>	

lhatrĩ ap'nanu petu bharũ, ja le maraĩ kai lou gwa hũ
eating are my own belly I may fill this of on account that anybody him to
 nahu detau Tab hos maĩ ai kaĩ kahı kaı maıe bap laĩ
not giving was Then senses in come having it was said that my father to
 bhut se kameıenu kũ bhut sa rota haĩ auu mĩ bhukhanı
many very workers to many very loaves are and I from hunger
 matũ
dying am

BRAJ BHĀKHĀ OF DHOLPUR.

To the south of the district of Agra, and, on the east, separated from Gwalior by the river Chambal, lies the State of Dholpur. Here the language is good Braj Bhākhā. The only local peculiarities which I have noticed are the tendency to omit the letter *y* in the past tenses of verbs (thus, *paraṇ* instead of *paryan*, he fell), and the occasional use of the termination *ani* instead of *an* for the instrumental singular (e.g. *bhāṭṭhanī*, for *bhāṭṭhan*, by hunger). Both of these irregularities also occur in Eastern Agra.

We may also note the word *bhāṭṭ*, for *waṭṭ*, there.

The number of speakers of Braj Bhākhā in Dholpur is estimated to be 262,325.

A very short specimen of the dialect will suffice.

[No 9]

INDO ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DHOLPUR STATE)

एक आदमी के दो मोड़ा हे । उन में ते छोटे मोड़ा नें बाप ते कही बाप
जो तेरे पास धन हे ता में ते मेरे बट को बैठे ते मो कौ दे दे । तौ वा के बाप-
नें वा कौ बाँटि द्यौ । थोरे दिन पाछे छोटी मोड़ा सवरौ धन इकसूतौ
करि परदेस कौ चलौ गयौ । भाँ जाइ के कुछ दिनन में खोटे कर्मन में सगरौ
धन लुटाइ द्यौ । तब वा देस मे वडौ भारी अकाल परौ । अब तौ
भूखनि मरन लगौ ॥

TRANSLITERATION AND TRANSLATION.

Ek	ad m l āi	do	moia	he	Un mite	chhte
A certain	man to	two	sons	were	Then from	the younger
moia nāi	hap te	kahi	hap	jo	tere pis	dhān ha
son by	father to	it was said	father	what	of flee near	wealth is
ī m āi te	mar	brī l āu	brāhī	te	mo l āi	dā dā
that is from	my	share of	sits	that	me to	give
						Then is
hap nāi	wa l āi	bāh	dayau	Phoc	din	pichī
father by	how to	dividing	was given	A few	days	after
						the younger
moia sabī	dhān	l sūtī	l rī	pr dē l āi	chān grī	
son all	wealth	together	having made	foreign country to	went away	
Bhī	jai kai	l rchhu	dinan māi	l hok	l mīmāi	gī rī
Here	gone	having	some	days in	bad	deeds in
						entire
lūai dīyāu	Phb	wa dē māi	barī bharī	l l	prāu	
was squandered away	Then	that	country in	a mighty	famine	fell
Ab	lā	bhūl hām	maran	lagāu		
Now	verily	by	longer	to die	he began	

JĀDŌBĀTĪ

The State of Karauli consists partly of plains country and partly on the north south and east of broken hill country known as the Dang. In the Dang we find a number of broken dialects mixtures of Braj Bhakha and Jaipurī which will be discussed later on (*vide* pp 329 ff). The plains country is inhabited mainly by Rajputs of the Yadava or Jadō tribe. This tribe also extends across the Chambal into the Gwalior State where it occupies the district of Sabālgarh and the north of the district of Shiopur. Over the whole of the tract in which these Yadavas dwell the local dialect is known as Jadobātī. This is good Braj Bhakha purer even than in Dholpur immediately to its north for it preserves the *j* in the past tense. A few lines of the Parable will make this clear.

The only local peculiarities which we may notice are the following —

The word *laī : ai* 'younger' is contracted to *lhaui au* which is also common in the Dangs and in Jaipurī. *Bīēlān* (literally 'in that place') is used to mean 'there'. This too occurs in the Dangs where we have also *bīyā* and *mā* in the same meaning.

The number of speakers of this Jadobātī form of Braj is reported to be as follows —

Karaul	80 000
Gwalior	60 000
	<hr/>
TOTAL	140 000
	<hr/>

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (JADABATI)

(STATES KARAUHI AND GWALIOR)

काज आदमी कें दो मोड़ा हे । विन में तें ल्हैरे-नें अपने बाप तें कही बाप
मों-कों सामों में तें अपनी बट दै-चुकी । और बा नें विन कों अपनी सामों बाँट-
दर्ई । और बौत दिनन के पीछें ल्हैरी मोड़ा सब जोरि-कें दूर परदेस में निकर-
गयो और भेंठानी सगरी सामों उड़ाय दर्ई ॥

TRANSLITERATION AND TRANSLATION.

Kau	ad'mi kē	do	mōra	he	Win mē tē	lhaue nē	ap'nē
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>	<i>his own</i>
bap tē	kahi	bap	mō lō	samā mē tē	ap'no	bat	
<i>father to</i>	<i>it was said</i>	<i>'father</i>	<i>me 'o</i>	<i>property in from</i>	<i>your own</i>	<i>is are</i>	
dai chul au	Au	wa nē	win kō	ap'ni	samē	h'it dū	Aur
<i>give completely</i>	<i>And</i>	<i>him by</i>	<i>them to</i>	<i>his own</i>	<i>property</i>	<i>was divided</i>	<i>And</i>
bat dinan ke	pic'hē	lhaure	mōi sab	jori kē	dur	pa des mē	
<i>many days of</i>	<i>after</i>	<i>the younger</i>	<i>son all</i>	<i>collected having</i>	<i>for</i>	<i>foreign country in</i>	
nikaṛ gayo,	aur	bhēthani	sag'ri	samē	uri dū		
<i>departed</i>	<i>and</i>	<i>there</i>	<i>entire</i>	<i>property</i>	<i>was wasted</i>		

SIKARWĀRĪ

North of the tract in the State of Gwalior in which Jadobātī is spoken and opposite the State of Dholpur from which it is separated by the river Chambal lies the Gwalior District of Sikarwar which is the country of the Sikarwar Rājputs. Here also a form of Brāj Bhākha is found which is known as Silārwarī. It is not nearly so pure as the Jadobātī to its south or the Brāj Bhākha to its west. Immediately to its east in the rest of the Gwalior State the dialect is Bundelī mainly the Bhādaurī variety. Hence Sikarwarī is much mixed with Bundelī. Jadobātī has been preserved from contamination by that dialect owing to the traditions of the tribe which speaks it whose history centres round Muttra. Silārwarī has had nothing of the sort to preserve it. It is reported to be spoken by 127 000 people. As a specimen I give a portion of the Parable of the Prodigal Son. The following are the local peculiarities. It will be recognised that they are nearly all due to the neighbouring Bundelī.

The termination *o* is everywhere preferred to *ai* and the termination of the past participle is *o* not *yau*. Thus *clai o* he finished *pai o* he fell. There is the Bhādaurī love for contraction as in *clatt* for *clai at* grazing, *natt* for *nai at* dying. As in Bhādaurī vowels are apt to change as in *lei* for *lai* having and. So also there is a negative verb substantive as in *nanē* I am not. The past tense of the verb substantive is *lato* or *lo* as in Bundelī. The conjunctive participle is *lai lei* not *lakai lai*.

Note also the word for there. It is *biēlōn* or *biāi*. Compare Jadobātī *biēlān* and the Dangi *biyā* and *mā*.

The word for I is *lī*. This is here used not only for the nominative but also for the oblique singular as in *lī ye* by me and *lī lo* to me. In standard Hindostani, the reverse is taken place for in it *mai* I is by origin an oblique form.

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (SIKARWARI)

(GWALIOR STATE)

किसू मान्स-के दो मोड़ा हते । बिन-में-से लुहरे मैया-ने बाप-से कही बाप मेरो बट मोड़ दे-घाल । और बा-ने अपनी जागीर बिन-में बाट-दर्द । और बहुत दिनन बाद लुहरो मोड़ा सगको मेलो-कार-के दूर-के देस-को चल-दियो और भैंठोनी सगरो माल बाहियात-में उडाय-दयो । और जब सगरो माल उडाय-चुको भैंठोनी बडो अकाल पडो और वो तगी-में है-गयो । और बा देस-की बस्ती-के एक मान्स-से मिलो । और बा-ने बिस-को सुअरियाँ चगाने अपने खेत में पठै-दयो । और मै बा-ने मोथा से जो सुअरियाँ चत्त-ही अपनी पेट भयो । जब बा-के मूड-में लगी तौ सोचो और जी-में कह-उठो मेरे बाप-के बहुत-से महीन्दार खूब रोटी खात-हैं और बचाय लेत-हैं और हँ भूखन मत्त-हों । हँ अपने बाप-के ढिग जाओंगो और कहोंगो हँ-ने राम-जी-की मर्जी-के गैर काम कियो और तेरे सामने कियो और अब तेरो मोड़ा कहलायवे-के लायक नानें । हँ-को अपने महीन्दारन-में राख-ले । और ठाडो है-के अपने बाप-के ढिग को चलो ॥

TRANSLITERATION AND TRANSLATION

Kisu	mans ke	do	mora	hate	Bin mē se	luh're	bhuyā-ne
A certain	man of	two	sons	were	Them in from	the younger	brother-by
hip se	lāhi,	'hip,	mai	bat	mai de	ghil'	ūn
fallen to	it was said	'father,	my	share	to me	give	And him by
ap'ni	jagu	bin mē	bat	dā	Aur	brahū	dinān
his own	estate	them in	dividing	was given	And	many	days after
luh'ro	mor	sag ko	bhūlo	kai-lē	dur lē	dēs ko	
the younger	son	all to	together	made having	a far of	country to	
chāl diyo,	aur	bhūthoni	sag'ro	mai	wahiyat	mē	
took his journey,	and	there	all	property	notions	living in	
un'y-dayo	Aur	jāb	sag'ro	mai	un'y chūko	bhūthoni	ba'o
was squandered	And	when	all	property	had been wasted	there	a great
khāl	paro	Aur	ho	trugī mē	hū g'yo,	ūn	ba
famine	fell	And	he	difficultly in	became,	and	that country of

basti ke ek mans se milo Aur ba ne bis ko suariya charane
village of one man to he joined And him by him to swine to feed
 ap'ne khet me pathai dayo Aur bhai ba ne motha se jo suariya
his own field in it was sent And there he husks with which swine
 chatti hi ap'no pet bharyo Jab ba ke mur me lagi
eating were his own belly was filled When his head in it was applied
 tau socho aur ji me keh utho 'mere bap ke bahut se
then he thought and heart in he said, 'my father of many very
 mahin dar khub roti khat hai aur bacheb let hai, aur hu bhukhan
servants much bread eating are and saving are and I of hunger
 matt ho Hu ap'ne bap ke dhing jagogo aur kaho go 'hu ne
dying am I my own father of near will go and will say, me by
 Ram'ji ki mai'ji ke gair kam kyo aur tere sam'ne kyo,
God of will of against work was done, and thy in presence was done,
 aur ab tero mora kah'lay'ke ke layak nahe Hu ko ap'ne
and now thy son being called of worthy I am not Me to your-own
 mahindaran me rakh le ' ' Aur tharo hai ke ap'ne bap ke
servants among keep ' ' And arisen having his own father of
 dhing ko chalo
near he went

BRAJ BHĀKHĀ OF ETĀH

The District of Etah lies between Aligarh in which the dialect is Braj Bhākṛ, and Farukhabad where Kanauri is spoken. The Etah dialect is nearly pure Braj Bhākṛ. It does not show any of the peculiarities of Aligarh but agrees much more closely with the standard of Muttra. The only local peculiarity is the preference of the termination *o* instead of the Braj Bhākṛ *au*. Also *y* is dropped in the past participle so that we have forms like *chalo* instead of *chalyau* he went. These are Kanauri peculiarities and are to be expected from the geographical position of the country in which they are found. We may also note the Braj Bhākṛ change of *v* to *m* as in *jame* they may take away and the usual tendency to contraction as in *pōcho* for *pahūcho* he arrived. *lā* for *laḷā* there and *bā* for *baḷā* or *wahā* there. Note also the contraction *thakus sa* for *thakur sahib* in which we have the common elision of *i* before another consonant with doubling of the latter. The contraction *sa* for *sahib* is found in widely distant parts of India *eg* both in Kashmir and in Bihar. Note also the Braj Bhākṛ spelling *hat* for *lath* a hand.

The specimen of the Etah dialect is a folk tale illustrating the stupidity of the men of the Kori, or Hindu weaver caste. In Indian folklore weavers whether Hindus or Musalmans occupy the place of the fool of European story. In the present tale a Kori is taken on forced labour by his Thakur landlord and exhibits the usual desperate silliness of his tribe.

No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, ETAN)

एक ठाकुर हो। वा-नें एक कोरिया-कूँ वेगार-में पकरी और अपनी घुड़िया-के संग वाइ लवाइ-के अपनी सुसरार-कूँ चलो। तव कोरिया-की मैतारी-नें कही कि वेटा जब ठाकुर खुसी हों तव अढ़ाई सेर रुई माँग-लीये। कोरिया ठाकुर-की संग चल-भयो। जब ठाकुर सुसरार-में भीतर गयो कोरिया-कूँ अपनी घुड़िया थमाय-गयो और जताइ-गयो कि वाइ चोटा न लै-जामें। आधी रात भयें कोरिया सोइ-गयो। घुड़िया चोर लै-गये। घौतायें वा-नें देखो तो घुड़िया न पाई। लगाम लै-के अटरिया-में जा जगै ठाकुर सोवत-हे पोंचो और कही कि ओ ठाकुर-सा अटलन-खुनखुन तो मो-पै है। हुनहुन का तुम लै-गये-हो। जे सुनि ठाकुर उठि-के ठूँड़वे-कूँ भाजे। कोरिया विन-के संग लगि-लओ। राह-में एक नदिया परी। ठाकुर-नें कोरिया-कूँ अपनी तरवार गहाइ-दई और कही कि मेरे संग उतरि-आ। जब बीचों-बीच पोंचो तरवार, मियान-में-तें निकरि-परी। कोरिया-नें कही ओ ठाकुर-सा जा में-सूँ मिगी निकरि-परी और चोकलो मो-पै रहि-गयो। ठाकुर-नें कही कि काँ गिरि-परी। तव वा कोरिया-नें नदिया-में मियान फेंक-के बतायो कि वाँ गिरो-है। मियान-ह्व वह-गयो। जा-पै ठाकुर खूब हँसे। कोरिया-नें हात जोरि-के, कही कि भले ठाकुर अम्मा-नें अढ़ाई सेर रुई माँगी-है।

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ELAH)

TRANSLITERATION AND TRANSLATION.

Lhu thakuru ho Ba nē ek koriya kũ begar mē pak¹o,
A Thakur was Him by a Kori to forced labour in it was seized,
 au ap¹ni ghuriya ke sang bai libai kē ap¹ni sus¹rai kũ
and his own mare of with him taken having his own father in law's house to
 chalo Tab koriy ki martari nē lahi ki beti jab
he went Then the Kori of mother by it was said that son when
 thakuru khusi hō tab arhai sei ru māg hie
the Thakur pleased may be (plur) then two and a half seers cotton ask for
 Koriya thakuru ke sang chal bhayo Jab thakuru
The Kori the Thakur of with departed, When the Thakur
 sus¹rai mē bhutar gao koriya kũ ap¹ni ghuriya thamay gao,
father in law's house in inside went the Kori to his own mare he entrusted,
 aur jatai gao ki jai chotta na la jamē Adhi rat
and wanted (him) that this thieves not let take away Half night
 bhayē koriya soi gao Ghuriya choi lai griye Dhautayē
on becoming the Kori to sleep went The mare thieves took away At dawn
 bi nē dekho to ghuriya na pai Lagam lai kē
him by it was seen verily mare not was found The bride taken having
 atariya mē ja jaggai thakuru sowat he pōcho
the upper chamber in what place the Thakur sleeping was (plur) he arrived,
 aur lahi ki 'o thakus a atlan khun¹khun to mo pai a hai,
and it was said that O Thakur Sir atlan khun! hun verily me with is,
 hun¹hun ka tum lai gaye ho? Je suni thakuru
hunkun (interrogative) you took away? These having heard the Thakur
 uthi kē dhu¹be kũ bhaye Koriya bin ke sang lagi lao
arisen having searching for an (plur) The Kori him of with accompanied
 Rah mē ek nadiya pari Thakuru nē koriya kũ ap¹ni tar¹bai
The road in a river fell The Thakur by the Kori to his own sword
 gahai dai aur lahi ki 'meie sang utari a' Jab
was handed over, and it was said that me of with across come' When
 bichō bich pōcho tar¹bai miyan mē tē nikai pari
middle middle he arrived the sword the scabbard in from out fell

Koriyā-nē kahu o thakus ja-mñ sū mungi nihari pari,
The Kori, by it was said O Thal ur-Sū, this in from the kernel out fell
 au chok'lo mo pu rahu gao Thal uru nñ kahu hī 'hā
and the shell me with remained The Thal ur by it was-said that, 'where
 giri pari?' Tab ba loriya nñ nadiya mñ miran phā' kē
did it fall? Then that Kori by the river in the scabbard the oven having
 bṛtayo hī 'bā gno hu Miyan hu bah gao
it was shown that there it fallen is The scabbard also floated away
 Ja pari thal uru khub hasi Koriya nñ | hat jori hñ
Th is on the Thal ur much laughed The Kori by hands folded having
 kahu hī 'bhal thakuu ammi nñ ruihai ser ru
it was said that good Thal ur mammy by two and a half seers cotton
 māgi hai'
asked for is

FREE TRANSLATION OF THE FOREGOING.

There was a Thakur. He caught a Kori for forced labour and taking him with his mare departed to his wife's home. Then the mother of the Kori said 'O son when the Thakur is in a good humour ask for 2½ seers of cotton. The Kori departed with the Thakur. When the Thakur went inside his wife's house he entrusted his mare to the Kori and warned him to take care that it was not taken away by thieves. At midnight the Kori slept and some thieves took away the mare. At morning when the mare could not be found the Kori taking the bridle went to the upper room where the Thakur was sleeping and said 'O Thakur Sahib *Atlan Khunkhun*¹ is with me have you taken away *Hun/ un*?'. Hearing this the Thakur got up and ran to search for the mare. The Kori went with him. On the way they came to a stream. The Thakur handed over his sword to the Kori and ordered him to cross over with him. When they had just reached the middle of the stream the sword fell out from its scabbard. Said the Kori 'O Thakur Sahib the kernel has fallen out and only the shell has remained with me'. The Thakur asked where it had fallen out. Then the Kori threw the sheath into the stream and pointed out, there is where it has fallen. The scabbard also flowed away. On this the Thal ur laughed heartily. Then the Kori folding his hands said 'Good Thakur my mammy has asked for 2½ seers of cotton'.

¹ *Atlan Khunkhun* is meant to represent the jangling sound of the bridle and *Hun/ un* is the neighing of the mare.

² The Thakur of course laughed at the stupidity of the Kori but the latter thought he was pleased with him and hence put a hint upon for the cotton.

BRAJ BHAKHĀ OF MAINPURI

Immediately to the south of Etāh lies the District of Mainpurī. The following specimen from that locality shows that the dialect is just the same as that of Etāh. There is the same tendency to use the कृत्तुन् termination *o* instead of *an* and to omit the *y* of the past participle. The specimen consists of the first few lines of the Parable of the Prodigal Son. There are several examples of the elision of *r* with doubling of the following consonant. Thus *lāchchu* for *lārchhu* expenditure *lād dāo* for *lār dāo* he made, *mann* for *maran* to die and *matu* for *maratu* dying.

This form of Brāj Bhakhā is spoken over the whole of the district except in the extreme south-west on the banks of the Jamna where we find about 8 000 people employing the Bhadawā form of Bundelī.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, MAINPURI)

एकु को दो लडिका हे । उन में से छोटे ने वाप से कहीं वाप हो जो हमारो हिचा निकरे सो हमें टे देउ । तब वा ने उन को मालु वाँटि द्यो । कछु दिन पीछे छोटे लडिका ने सब मालु इक ठोरो करो और दूर के मुलिक को चलो गयो और हुअन वा ने अपनो मालु बुरी वातन में खच्चु कइयो । और जब ही वा को सबरो मालु उठि गयो तब-ही हुआँ अकालु परो । और जब ही वह भूखन मन्न लगे तब ही एकु वा मुलिक को बडे आदमी के ढिग गयो । तब वा-ने वा-को अपने खेतन में सूअर चराइवे-को पठयो । और वह चाँहतु ई हो कि सूअर की वचि खुचे कुकलन-से अपनी पेट भरै काहे सो कि वाय कोई कछु देतु नाहीं हो । और जब वा की अकिलि ठिकाने आई वा ने कहीं कि मेरे-ई वाप की हिअन बहुत से मजूरन-को रोटी ही और में भूखन मत्तु हों ॥

TRANSLITERATION AND TRANSLATION

El u kē	do	lariḱa	he	Un mē s.	chhotē nē	bap se
One of	two	sons	were	Them in from	the younger by	the father to
lari,	bap	ho,	jo	hamro	hissā	nil aru
it was said	'father	O	what	my	share	may come out
de deu'	Triḱ	wa ne	un lo	malu	bṛī dā	Ki chhu
give away'	Then	him by	them to	property	was divided	Some
picḱhe	chhote	lariḱa nē	ar	malu	ik thoro	haro,
afterwards	the younger	son by	all	property	in one place	was-made
dur kē	mulik ko	chalo-garo	aur	haru	wa nē	karṁ
distance of	country to	he went away	and	there	I am by	his own
bun bṛar mē	lachchu	lad dā	Aur	ar hi	wa ko	arḱro
evil affairs in	expenditure	was made	And	when even	his	all
maru	uthi gao,	ar hi	huā	ar alu	paru	Aur
property	was squandered	then even	there	a famine	fell	And
wah	bhūkhan	maru	lago	tab hi	chu	wa
he	by hunger	to die	began	then even	one that	country of
						a great
						man of

dhang gao Tab wa ne wa ho ap'ne khetan mē suar chānabe ko
near he went Then him by him to his own fields in swine feeding for
 prithao Am wah chāhatu i ho kī suar kē bache khuche
it was sent And he wishing even was that the swine of superfluous
 chhuk'ān se ap'no pet bhairu kahu sō kī way
hus's by his own belly he may fill why from (i.e. because) that to him
 koi l'ochhu detu nahī ho Am j'ab wa kī kili thikano
anyone anything giving not was And when him of sense in correctness
 u wa ne l'ahu kī meic i b'p kē huan b'rut e
came, him by it was said that my even father of near many very
 m'jui'n ho tota hu gur m'ī bhūkhan m'ittu hō'
ser-vants to bread was and I by hunger dying am'

BRAJ BHĀKHĀ OF BAREILLY

North of Budaun lies the district of Bareilly with the district of Pilibhit to its east and the State of Rampur to its west. The dialect of the former is Kanauri (with an admixture of Braj Bhakha) and of the latter Hindostani.

The dialect spoken in Bareilly is good Braj Bhakha. The only local peculiarities which I have noticed are the use of *o* instead of *au* as the termination of strong adjectives and the form *ban* or *ba'n* for 'he'. The verbs *denāū* to give and *lenāū* to take make their past participles *da'co* and *la'co* after the Kanauri fashion instead of *dīyan* or *dayan*. We may also note that owing to the fact that Bareilly was long under Musalman domination there is a greater use of Arabic and Persian words than in the Braj Bhakha tract proper.

The population of Bareilly was 1 040 691 in 1891. The languages spoken were (taking corrected figures) divided as follows —

Braj Bhakha (wrongly returned as Rohilkhand)	807 013
Urdu	180 060
Other languages	34 78
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TOTAL	1 040 691
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The Urdu is spoken principally by Musalmāns by Kayasths and in the towns

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT BAREILLY)

एक जने के दुइ लौंछा है । उन-में-से लहुरे ने बाप-से कही कि
 ए बाप माल में जो मेरा बाँट है वो मोय दे-देव । तब बाप-ने उसै माल
 बाँट दवो । थोड़े दिन पाछे लहुरो लडका सब माल एकट्ठो कर-के
 परदेस-को चलो गवो । और हुँआ सब रुपया बाइयात में उडाय-दवो ।
 जब उस-के ढिग कछु नाँहि रही और उस देस में वडो अक्काल पडो तौ वो
 नगो भूखो और दुखी हुइ के उस देस-के एक भागमान आदमी के घर गवो ॥

TRANSLITERATION AND TRANSLATION.

Ek	jan	ke	dui	laūra	he	Un	mē	se	lahure	ne	bap	se		
One	man	of	two	sons	were	Them	in	from	the	younger	by	the	father	to
lahi	hi,	'e	bap	mal	mē	jo	meia	bāt	hai	bau	moy			
it	was	said	that	'O	father,	property	in	what	my	share	is	that	to	me
dai	dew'	Tab	bap	ne	usai	mal	bāt	davo						
give	away'	Then	the	father	by	him	to	property	having	divided	was	given		
Thore	din	pachhe	lahuro	lai'ka	sab	mal	ekattho	hai	he					
A	few	days	after	the	younger	son	all	property	in	one	place	made	having	
par	dēs	ko	chalo	gawo	Aur	hūa	sab	rup'ya	baiyat	mē	ui	dawo		
foreign	land	to	went	away	And	there	all	rupees	dissipation	was	squandered			
Jab	us	ke	dhing	kachhu	nāhi	raho	aur	us	des	mē	baro			
When	him	of	near	anything	not	remained	and	that	country	in	great			
akkal	paro,	tau	bau	nango	bhūkhō	aur	dukhi	hui	ke	us				
famine	fell	then	he	naked	hungry	and	distressed	became	having	that				
des	ke	ek	bhag'man	ad'mi	ke	ghar	gawo							
country	of	one	fortunate	man	of	house	(to)	he	went					

BRAJ BHĀKHĀ MERGING INTO HINDŌSTĀNĪ

The dialect of the districts of Bulandshahr and Budaun is on the whole good Braj Bhākha but in both localities it is much mixed with the Hindostanī of the upper Doab and of western Rohilkhand. In Bareilly to the north of Budaun this mixture is not apparent although Bareilly and Budaun both show traces of the influence of the Kanaurī spoken to their east. We thus see that Budaun is infected from both directions. The Kanaurī infection consists in the use of *o* instead of *ya* as the termination of past participles as in *chalō* instead of *chalāya*.

In the Naini Tal Taluqa there is spoken a mongrel mixture of Braj Bhākha Hindostanī and Kanaurī. We thus get the following figures for the districts in which Braj Bhākha merges into Hindostanī —

Bulandshahr	941 000
Budaun	826 500
Naini Tal	199 521
	<hr/>
	1 966 021
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BRAJ BHĀKHĀ OF BULANDSHAHR.

Bulandshahr is the most northern district of the Doab in which Braj Bhākhā is spoken. Beyond it lies Meerut, of which the language is ordinary Vernacular Hindōstānī. The Braj Bhākhā of Bulandshahr does not vary much from that of Muttra. The main difference is the preference for the termination *ō*, instead of the *au* which is so characteristic of the standard form of the dialect. Even this is probably only a question of spelling and not of pronunciation, for in Muttra, where the *au*-sound undoubtedly exists, it is as often as not represented by *ō*, in writing.

Bulandshahr is separated from Muttra by Aligarh, but we do not find the pronoun of the third person, *gu*, which is so prominent in the latter district.

On the other hand, we sometimes meet with a few instances of borrowing from the Hindōstānī of Meerut,—usually the employment of the termination *ā* instead of *ō* or *au*. Thus, *hamārā* for *hamārō*. These borrowings, as might be expected, occur in the north of the district on the Meerut border.

The Hindōstānī of Meerut is called by those natives of India who live to its east *Pachhāṛī*, i.e. the language of the west. The original rough list of the languages of Bulandshahr showed 939,000 people as speaking Pachhāṛī, and 2,000 as speaking Braj Bhākhā. The local authorities evidently meant that there 939,000 people used a language differing from Braj Bhākhā. The difference consists, as explained above, in the occasional use of Pachhāṛī expressions. The basis of the whole is, however, undoubtedly Braj Bhākhā, so that we are justified in putting the number of speakers of that dialect in Bulandshahr as 941,000, it being remembered that about 2,000, in the south of the district, speak it more purely than elsewhere. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son:—

The following are the main peculiarities of the Bulandshahr Braj Bhākhā. The sign of the accusative dative is *kō*, and not *kñ*. The accusative plurals of the first two personal pronouns are *hamē* and *tumhē*, and their genitive plurals are *hamārā* and *tumhārā*. The nominative singular of the pronoun of the third person is *uō* or *uā*. The past tense of the auxiliary verb is *kō*, not *han*, and its masculine plural is *hē* or *hai*. Finite verbs form their present and imperfect tense with a form in *ē*, instead of *atu*. Thus, *ham rohē haē*, I am living; *sāar charē-hē*, the pigs were grazing; *pēt bharē-hē*, he was filling his belly. So, *kōi dē-nāi*, no one was giving. This peculiarity, and also the forms *hamē*, etc. are also found in Meerut.

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BRAHMA

(DISTRICT, BULANDSHAHR.)

एक आदमी-के दो लड़के हैं । छोटे-ने कहा बापू हमारा हिस्सा हमें दे-दे । उस-ने अपना हिस्सा बा-को बाँट-देओ । छोटी धोरे-ही दिन-में अपनी माल जमा परदेस-को ले-के चलो गयो । वहाँ सब लुंगाड़पने-में वरवाद काखो । जब सब वरवाद कर चुक्यो बा देस-में जवरा अकाल पयो । बा भूखो कंगाल हो-गयो । बा एक कोर्ई-की नौकर हो-गयो । बा-ने सुअरन चुगाने-पे नौकर कर-दियो । जब बा-को कोर्ई-कुछ दे-नाई तो वो जो सूअर चगे-हे खोकटा बा-से पेट भरे-हे ॥

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

TRANSLITERATION AND TRANSLATION

BRAJ BHAKHA

(DISTRICT, BULANDSHAHR)

Lk	ad'mi	ke	do	lar'ke	hai	Ohhote	ne	kahi	bapu
One	man	of	two	sons	were	The younger	by	it was said	father
hamara	hissa	hamē	de de'	Us	ne	ap'na	hissa	wa ko	bāt
my	share	to me	give'	Hum	by	his own	share	him to	dividing
deo	Ohhote	thore	hi	din	mē	ap'no	marl		
was given	The younger	a few	very	days in	his own	property			
jama	pir	des	ko	le	le	chalo	gayo	Wahā	sab
(having) collected	a foreign	country to	taken	having	went	away	There	all	
lūgar'panē	mē	bar'bad	karyo	Jab	sab	bar'bad	la	chuk'yo	
wretchedness in	wasted	was made	When	all	roasting	was completed			
wa	des	mē	jab'ra	akal	payo	Wi	bhukho	kangul	ho
that	country in	a great	famine	fell	He	hungry	indigent	became	
Wa	ek	koi	ke	naul	ai	ho	gayo	Wa	no
He	one	someone of	servant	became	Him	by	swine	feeding on	
naukai	kar	diyo	Jab	wa	lo	koi	l	uchh	de
servant	he was made	When	him to	any	anything	giving	was not,		
to	wo	jo	sunī	chhar	he	khol'gi	wa	se	pet
then	he	what	swine	eating were	husks	that with	belly	filling	he was

BRAJ BHĀKHĀ (KATHĒRIYĀ) OF BUDAUN

North of Etah across the Ganges lies the district of Budāun, in Rohilkhand. Here also Braj Bhākhā (not Rohilkhandī as originally reported) is spoken. The dialect is locally known as *Kathēriyā* from Kathū, the name of Eastern Rohilkhand, although the true Kathēri country is to the north in the district of Bareilly. North west of Budāun lies the district of Morādābad, the dialect of which is Hindostani, and hence we see traces of the influence of that dialect in Budāun. Such are the use of *thā* (plural *the*), as well as *ho* for 'was', of *us* as well as *wa*, him, and of *lo* for the accusative-dative as well as for the genitive. The only peculiar local form which I have noticed is *tumlo* for *tumhāro*, your. For adjectives and participles, the termination *o* is preferred to *au*.

As a specimen I give a short extract from the Parable of the Prodigal Son. It is in the Persian character, as received from the local officers.

The number of speakers of Kathēriyā in Budāun is reported to be 826,500.

[No 16.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BRAJ BHAKHĀ (KATHERIYĀ).

(DISTRICT, BUDAUN)

ایک آدمی کے دوڑ کا تھے۔ تائین سے چھوٹے نے اپنے پتا سے کہی کہ
 پتا تھرے دھن مین جو میرو ہوت ہو وا مجکو بانٹ دو۔ وا کے پتانے
 اوکے بانٹے کا جو تھا وا کو دیدیو۔ نیک دن مین وا کو چھوٹو پوت سگرو
 دھن اکٹھو کر کے کہون دور کے دیس کو نکس گئو اور وا دیس مین
 اپنو سگرو دھن بُرے کامن مین بتا دیو۔ جب وا کے پاس کچھونا
 بچو وا دیس مین گبھیر اکال پرو کہ وا بھکاری ہگیو۔ تو ایک
 بھاگوان دھنی کی بکھیر مین گئو اور وا کے چلین مین نوکر بھئیو۔ دانے
 یا کو اپنے کہتین مین سورن چراون کو بھج دیو۔ یا کو سی سے اپنو
 پیٹ اولن جڑن سے ہر لیتو جا کو سور جتا ور کھات ہین۔ جڑن
 بھی یا کو کوؤ نا دیت ہو۔

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

TRANSLITERATION AND TRANSLATION

BRAJ BHAKHĀ (KATHERIYĀ)

(DISTRICT, BUDAUN)

Īk admi ke do lāṛā the Tī m̃ se chhotē ne apne
One man of two sons were Them in from the younger by his own
 pitā se lāhi hī pitā tumhā dhān m̃ jo mero hot ho
father to it was said that father your wealth in what mine may be
 vā muj(h) ko bāt do Wāle pitā ne us lē bātē hī jo
that me to dividing give Him of father by his share of what
 thā vā ko de diō Aḥ dīnan m̃ vā ko chhotē put sigro
was him to was given away A few days in his younger son entire
 dhū iktho hā hē kāhū dur hē des ko mikas giro gur
wealth together made having some distance of country to out went and
 vā des m̃ apno sigro dhān bul hīman m̃ bitar diō
that country in his own entire wealth evil deeds in was squandered
 Jāh vā ke pas kichho nā bācho vā des m̃ gambhū
If en him of near anything not remained that country in a secret
 lāl prā hī vā bhūl gū hū gavo To ā bhāgā in dhān hī
famine fell that he poor became Then a fortunate rich man of
 bāl hū m̃ giro au vā ke chelān m̃ nokā bhāvo Wā ne
house in he went and him of dependents in servant became Him by
 vā ko apne lūtan m̃ suārā chārārān ko bhēj diō Yā
him for his own fields in sown feeding for it was sent He
 khūsi se apno pet un jārān se bhār leto jā ko
happiness with his own belly those roots with would have filled which
 sūr jānwar khat hē Jārān bhū yā ko kōu nā
the sown animals eating were Roots even him to anyone not
 det ho
giving was

THE BHUKSĀ DIALECT OF THE TARĀI

The TARAI parganas of the Nāuni Tal district run by the foot of the Kumāon Hills along the northern border of the State of Rampur and the districts of Bareilly and Pilibhit. The dialect of Rampur is Hindostani of Bareilly Braj Bhakha and of Pilibhit Kanjuri. The TARAI is inhabited by a number of broken hill tribes such as the Tharus and Bhukars as well as by immigrants from the plains. These have developed a mongrel mixed dialect made up of Hindostani Braj Bhalha and Kanjuri with an infusion of the Kumaoni of the hills. The Tharus and Bhuls have lost their aboriginal languages if they ever had one. The dialect has been returned as Bhulsa from the name of one of these tribes. I class it as a form of Braj Bhakha but it might just as easily appear as a form of Kanjuri. The number of its speakers is reported to be 199 521.

A brief extract from a version of the Parable of the Prodigal Son will suffice as an example of this dialect and well illustrates its mixed character.

In the first sentence we have /a/ used as a sign of the oblique genitive which comes from Kumaoni. In the next line we have /a/ as the sign of the direct genitive which is Hindostani. So are /o/ the sign of the accusative dative and words like *me:a* my and others. On the other hand *he* were is Braj Bhalha while *dao* gave *gao* went are Kanjuri. The only peculiar form which I have noticed is *na:* (beside *ne*) as the sign of the agent case.

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (MIXED BHUKSA DIALECT)

(TARAI NAINI TAL)

एक फलाने सखस-का दो लौडा हे । छोटे ने अपने वूआ से कहे कि वूओ मेरा जो माल का हिस्सा हे सो दे दो । और उस नाई अपने माल दोनों को बाँट द्यो । थोरे दिन बाद छोटा लौडा अपने माल को बटोर के दूर देस को चलो गयो । और वहाँ जा के अपने माल लुचापन में बरवाद कर द्यो । जब सब खरच हो गयो तब उस देस में बड़ा काल पड़ गयो और खाने को भी तग हो गयो । तब उस देस के एक रहस के घर में सामिल हो गयो । ओर वोह सूअर चुगाने उस-को खेत में भेज द्यो । ओर वोह चाहे कि जो वक्ल सूअर खाते हों वोह जदर भरने को चाहे । किसी ने ना द्यो ॥

TRANSLITERATION AND TRANSLATION.

Ek	phalane	sakhas ka	do	laūra	he	Chhote ne	ap'ne
A	certain	person of	two	sons	were	The younger	by his own
oua se	kaho	ki	buo	mera	jo	mal ka	hissa hai so
father to	it was said	that	father,	my	what	property of	share is that
de do'	Aur	us nai	ap'ne	mal	donō ko	bāt	dao
give	And	him by	his own	property	both to	divided	was given
Thore	din	bad	chhota	laūna	ap'ne	mal ko	bator ke
A few	days	after	the younger	son	his own	property	collected having
din	des ko	chalo gao	Aur	bahā	ja ke	ap'ne	mal
a distant	country to	went away	And	there	going	his own	for time
luchapan mē	bar'bad	kar dao	Jab	sab	kharch	ho gao	tab
debauchery in	wasted	was made	When	all	expended	became	then
us	des me	bara	kal	par gao	aur	khane ko	bhi tang
that country is	great	famine	fell	and	food for	even	in want
ho gao	Tab	us	des ke	ek	rahis ke	ghar me	samil
he became	Then	that	country of	one	well to do man of	house in	joined
ho gao	Or	woh	suar	chugane	us ko	lhet me	bhej dao
he became	And	he	swine	to feed	him as for	field in	it was sent away And

woh	ohūhō	ki	jō	bakkal	sūar	khātē-hō	woh	ūdar
<i>he</i>	<i>wished</i>	<i>that</i>	<i>what</i>	<i>husks</i>	<i>swine</i>	<i>eating-may-be</i>	<i>those</i>	<i>belly</i>
bhar'nē-kō	chāhō.	Kisī-nē	nā	daō.				
<i>filling-for</i>	<i>he-desired.</i>	<i>Anybody-by</i>	<i>not</i>	<i>it-was-given.</i>				

BRAJ BHĀKHĀ MERGING INTO RĀJASTHĀNĪ.

To the south of Braj Bhākha lie the Mewatī and Jaipurī dialects of Rājasthānī into both of which it gradually merges. In Gurgaon we see it becoming Mewatī. In the State of Bharatpur we notice the first signs of the influence of Jaipurī, which becomes stronger as we go south until in the Dangs or broken country in the south of that State in Karauli and in the east of Jaipur we find a number of sub dialects which are grouped together under the name of Dangī. The number of speakers of these intermediate forms of Braj Bhākha are reported to be as follows —

Gurgaon	149 700
Bharatpur	502 303
Dang dialects	74 781
	<hr/>
	1 426 784
	<hr/>

BRAJ BHĀKHĀ OF GURGAON

The district of Gurgaon is under the Government of the Panjab. It has the river Jamna to its east, being separated by it from the district of Aligarh. To its south lie the district of Muttra, and the State of Bharatpur. In Gurgaon there are three principal dialects, *viz.* Ahirwati and Mewati, which are forms of Rajasthani, and Braj Bhākha, spoken by 149,700 people, in Palwal Tahsil where the district meets Aligarh and Muttra.

The Braj Bhākha spoken in Gurgaon is very fairly pure. It bears slight traces of the influence of the neighbouring Rajasthani. Such are the use of the termination *o* instead of *an*, for adjectives and participles, and the masculine form of the genitive singular (*e.g.* *bat lo*, not *bat-lan*, of a share), the oblique ending *a*, instead of *e*, and the use of the Rajasthani form of the Present Definite tense, as explained under the head of Braj.

The use of *o* for *an* is also common in the neighbouring State of Bharatpur. The oblique ending is usually *e*, as in good Braj, but now and then we meet *a*, as in *tha*, they were.

The word *jab* is used to mean 'then,' as well as 'when' as in Rajasthani. The imperfect tense is also formed as in that language by adding the past tense of the auxiliary verb to the verbal noun in *e*, as in *chahi ho*, I was, thou wast or he was wishing. The past tense of the auxiliary verb is usually *ho* (plural *hē*) as in Braj Bhākha, but sometimes *tho* (plural *tha*) is borrowed from Rajasthani. The past participle of verbs ends in either *yo* or *o*, as in *lahyo* or *laho*, he said.

An extract from a version of the Parable of the Prodigal Son will be a sufficient specimen.

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, GURGAON)

एक आदमी-के है बेटा हे । उन-ते लोहरे-ने बाप-ते कछो कि भाई हमारे बट को हिस्सा बाँट-दीजो । जब तो वा-कूँ बाँट-दियो । थोरे दिन पीछे सब धन ले-के लोहरो लरिका पर-देस-कूँ 'चल-दियो और वह अपने माल खोटी संगत-में उड़ा-दियो । और जब सब खरच कर-चुको तो वा देस-में अकाल पर-गयो और वह माँगन लग्यो । जब फिर वहाँ-के रहीस-के जा-लग्यो । तब तो वा लरिका-कूँ सूवर चरावने-के-लिये अपने खेत-में खंदा-दियो । और वह चाहे-हो कि उन छोलकाँ-ते जो सूवर खाँय-था अपना पेट पालन करे क्योंकि उसे कोई ना दे-हो । जब होस-में आ-के कहो देखो मेरे बाप-के कितने नोकर हैं और मैं भूखन मरूँ-हूँ । अब मैं अपने बाप-के ढोरे जाऊँगो और वा-ते कहूँगो कि हे बाप मैं-ने तेरा और धनी-को खोट वहुत करो और तेरे लायक मैं बेटा ना हूँ । तुम्हारे जो महिनिती रहे-हैं उन-में मो-कूँ समझ ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT GURGAON)

TRANSLITERATION AND TRANSLATION.

Ek ad mile dwari beti he Un te loh're ne bap te
A certain man of two sons were Them from the younger by the father to
 kahyo hi, bharu harmao bat ko hissa bat diyo'
it was said that brother¹ my share of share having divided give'
 Jib to wa kũ bat diyo Thore din piche aur
Then indeed him to having divided it was given A few days after all
 dhan le ke loh'io haru prai des lĩ chal diyo Aur
property taken having the younger son a foreign country to went away And
 wah ap'no mal l hoti sangat mē un diyo Aur jab jab
he his own wealth evil company in was squandered And when all
 kharach lai chuko to wa des mē jab jab prai gyo,
expenditure was made completely then that country in a famine fell
 aur wah mag'ru lagyo Jib phir wahĩ ke jab jab
and he to beg began Then again there of rich man of (near)
 ja lagyo Jib to wa jab jab a kũ suwar
having gone he engaged himself Then indeed that boy as for some
 charan ne ke hie ap'ne l hot mē khandri diyo Aur wah chahi ho
feeding of for his own field in it was set away And he wishing was
 hi un chhotĩ tĩ jo suwar l hĩ-thi ap'ni pet prai
that those licks with which some eating were his own belly cherishing
 kar, hi kũ use lo na de ho Jab hos mē
he may make, because to him anyone not giving was Then senses in
 ale kaho dekho mau bap ke hit'ne nokri harĩ,
come having it was said, see, my father of how many servants are
 aur mē bhukhar marũ hũ Ab mē ap'no bap ko dhore jũgo
and I by hunger dying am Now I my own father of near will go
 aur wa te lahũgo hi he bap, mē ne teri aur Dhari ko
and him to I will say that O father, me by thy and The Rich One of
 khot bahut karo aur teri layak mē buta na hũ Tumhare jo
evil much was done and thee of worthy I son not am You who
 mahin'ti ahe harĩ un mē mo kũ samrajh''
labourers are them in me (obj) consider''

¹ Here is simply used as a form of respect and is not a title.

God is said to be *satish*; Dhans is a rich one from who esteems every one as a prod.

BRAJ BHĀKHĀ OF BHARATPUR

To the south of the district of Muttra lies the State of Bharatpur. The main language of the State is Braj Bhakha. Only in the north west, on the border of Alwar, is Mewati spoken, and, on the south-west, in the hill country bordering on Kerauli, Dangi. The former is a dialect of Rajasthan, and the latter, a broken mixture of that language and Braj Bhakha. To the west of Bharatpur lies the Rajasthan speaking State of Jaipur. Hence, although the Braj Bhakha of Bharatpur is on the whole fairly pure, it shows traces of the influence of Rajasthan.

The following figures show the estimated number of speakers of the three dialects in Bharatpur —

Braj Bhakha	502 303
Dangi	40 000
Mewati	30 000
TOTAL	622 303

As a specimen of the Braj Bhakha of Bharatpur I give the first few lines of the Parable of the Prodigal Son. The following are the local peculiarities, mostly borrowed from Rajasthan, which differentiate it from the Standard dialect of Muttra.

Instead of the termination *au* for strong adjectives and participles we have *o*. Thus, *diyo*, he gave, *paryo*, he fell. Sometimes, however, we also find *au*, as in *bhalau*, good, *āchan*, high.¹ There is a strong tendency to nasalise a final vowel, as in *janē lē* to a man, *apⁿai dau tai*, (he said) to his father. In some cases this final nasal appears to represent an old neuter gender, as in *apⁿō dhan*, his own wealth. The vowels *o* and *u* seem to be interchangeable. Thus the sign of the accusative dative is *lō* or *lū*, and both *bhulhō* and *bhukhū* are used to mean 'by hunger'. Strong nouns in *a* do not change in the oblique form, in this following Rajasthan, thus, *chhoi a nē*, by the son. Sometimes such nouns substantive end in *au* or *o*, not *a*. Thus, the list of words received from Bharatpur gives *mha^urau*, a mouth, and *sōnō* (another neuter form), gold. In one case, in the specimen, we have a strong adjective, *chhota*, small, ending in *a* in the nominative, with an oblique form in *e*.

The past tense of the verb substantive is *han*, as in Braj Bhakha. The list of words gives an additional form, *hatau* or *hatyau*. *Hatau* is like the Bundeli and Kanauji *hato*.

In the active verb, the definite present is made as in Rajasthan by conjugating the simple present with the present of the verb substantive. This is sometimes found in the Braj of Muttra, but appears to be universal in Bharatpur. The tense is conjugated as follows —

Sing	Plur
1 <i>mai ā hū</i>	<i>mai ai hai</i>
2 <i>mai ai hai</i>	<i>mai au hau</i>
3 <i>mai ai hai</i>	<i>mai ai hai</i>

Here are several examples in the specimen

The only other peculiarity worth noting* is the use of *huo*, instead of *bhayau*, he became

¹ These examples are quoted from a list of words received from Bharatpur but not here printed

[No 19]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(STATE BHARATPUR)

एक जनें कों दौ छोरा हे । और बिन में तें छोटे छोरा नें अपने दाज-तें कही दाज जी धन में तें जो मेरे बट में आवै सो मो कूँ देउ । और वा नें अपने धन बिन-कूँ बाँट दियो । और घनें दिन नाँइ बीते छोटा छोरा अपने बट कूँ ब्रकड़ा ले-कें दूर देस कों डिगिर गयो और वहाँ लुचपने-में अपने धन बिगार दियो । और जब वा-पै तें सब उठ गयो तब वा देस में बड़ो भारी जवाल पखो और वो भूखों मरिबे लग्यो । तब वो चल दियो और वा देस के एक रहवैया के यहाँ जाइ रह्यो । और वा नें वा कूँ अपने खेतन में सूअर घेरबे पै कर दियो । और जो भुसी सूअर खावे हे वा तें वो अपने पेट भरनों चाहे हो । पन कोई आदमी वा कूँ नाँइ देइ । और जब वा कूँ सोच ह्यो तब वा नें कही मेरे दाज के कितने ही आदमी रोटी खाँइ-हैं और बच रहे हैं और में भूखूँ मरूँ हँ ।

TRANSLITERATION AND TRANSLATION.

Bh	janē kē	do	chhora	he	Aur	bin mañ tañ	chhote
<i>A certain</i>	<i>person of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>And</i>	<i>them in from</i>	<i>the younger</i>
chhora nē	ap'nai	dau tañ	kahi	'daup	dhan mē tē	jo	
<i>son by</i>	<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>'father,</i>	<i>the property in from</i>	<i>what</i>	
mere bat mē	awai	so	mo kū den'	Aur	wa nē	ap'nō	dhan
<i>my share in</i>	<i>may come</i>	<i>that</i>	<i>me to give</i>	<i>And</i>	<i>him by</i>	<i>his own</i>	<i>wealth</i>
bin kū	bat	diyo	Aur	ghanē	din	nai	bite
<i>the n to dividing</i>	<i>was give</i>	<i>And</i>	<i>many</i>	<i>days</i>	<i>not</i>	<i>passed</i>	<i>the younger</i>
chhora	ap'nē	bat kū	ikattha	le kañ	dur	des kō	digir gayo
<i>son</i>	<i>his own</i>	<i>share to</i>	<i>together</i>	<i>taken having</i>	<i>a far</i>	<i>country to</i>	<i>went away</i>
aur	wahā	luchh panē mē	ap'nō	dhan	bigar diyo	Aur	jab
<i>and the e</i>	<i>rotous living in</i>	<i>his own</i>	<i>wealth</i>	<i>was squandered</i>	<i>And</i>	<i>when</i>	
wa pai tē	sab	uth gayo	tab	wa	des-mē	baro bharī	jawal
<i>him near from</i>	<i>all</i>	<i>had-been wasted</i>	<i>the</i>	<i>that</i>	<i>country in</i>	<i>a very great</i>	<i>famine</i>
paryo	aur	wo	bhukhō	maribe	lagyo	Tab	wo
<i>fell</i>	<i>and he</i>	<i>by hunger</i>	<i>to die</i>	<i>began</i>	<i>Then</i>	<i>he went away</i>	<i>and that</i>

des le ek rah'waa-le yahā jai rahyo Au wa nē
country of one inhabitant-of near having gone remained And him by
 wa kũ ap'nē khetan-mē suar gher'be-pai hai diyō Au jo
him as for his own fields in swine tending for it was employed And w/ at
 bhusi suar khawai be wa tē wo ap'nō pet bhai'nō chahe-hau
chaff swine eating were that-by he his own belly to fill wishing was
 Pan koi ad'mi wa kũ nāi dei Au jab wa kũ soch huo
But any man him to not gives And when him to thought became
 tab wa nē kahi 'mere dau kē kit'nē hi ad'mi roti
then him by it was said, 'my father-of how many verily men bread
 khāi hāi aur bach rahai hāi, aur mai bhukhū marū hū
eating are and saved remaining are, and I of hunger dying am'

THE BROKEN DIALECTS OF THE DĀNGS

The State of Kairauli lies between the river Chambal and Jampur. Its physical aspects are thus described in the *Imperial Gazetteer* :—

Hills and broken ground characterise almost the whole territory which lies within a tract locally termed the Dang, being the name given to the rugged region which lies above the narrow valley of the Chambal. The principal hills in the State are on the northern border where several ranges run along or parallel to the frontier line forming formidable barriers, but there are no lofty peaks the highest being less than 1400 feet above sea level.

Along the valley of the Chambal an irregular and lofty wall of rock separates the lands on the river bank from the uplands of which the southern part of the State consists. From the summits of the passes fine views are often obtainable the rocks standing out in striking contrast to the comparatively rich and undulating plain below, through which winds the glittering river. For some miles the country north of these passes is high and too rocky to be deeply cut by ravines or to be pierced for water, and the few inhabitants depend upon tanks and dams, but further north the country fills the alluvial deposit is deeper level ground becomes more frequent and hills stand out more markedly while in the neighbourhood of the city of Kairauli the low ground is cut into a labyrinth of ravines.

According to the Census of 1891, the population of Kairauli was 156,587, divided thus according to language—

Jadobati	80 000
Dangi	60 000
Urdu	10 000
Others	6 587
	<hr/> 156 587 <hr/>

Of these Urdu is spoken by the Pathans and Muhammadans of the State and by the educated portion of the urban population. In the plains country, which is mainly inhabited by Rajputs of the Yadava or Jadō tribe, the language spoken is the Jadobati form of Braj Bhakha and has been described *ante* (pp. 298 and ff.) The broken hill country, known as the Dang, is the home of Dangi. The Dang, with its language, extends beyond the limits of Kairauli State, to the north into Bayana Taluk of Bharatpur in the south of that State, and to the west into Jampur. In the latter State, besides Dangi proper, we find variations of it, called Dūgar wala, Kalimal and Dangbhang, all spoken in the broken country bordering on Kairauli. The people who speak Dangi are mostly Gujar.

The following are the figures for the various forms of Dangi—

Dangi proper or Kachhu ki boli	
Kairauli	60 000
Bharatpur	40 000
Jampur ¹	404 436
	<hr/> 504 436
Dugar wala of Jampur	108 766
Kalimal of Jampur	81 216
Dangbhang of Jampur	80 363
	<hr/> 774 781 <hr/>
	TOTAL

For Dangi proper, I propose to give specimens of that spoken in Kairauli and Jampur. The Dangi of Bharatpur closely resembles that of Jampur, showing, however, greater

¹ Incl des 21* 581 speakers of a mixed dialect

affinities with the Braj Bhakha spoken immediately to its north specimens of it are unnecessary. Of the other Jaipur dialects I give specimens only of Dangbhang. The others are intermediate between it and Dangi of Jaipur. I also give a List of Words and Phrases in the Dangi of Karauli and Jaipur and in all the three other dialects of the latter State.

The examination of all the forms of speech current in Jaipur has been greatly facilitated by a book which will be frequently referred to in the following pages — *Specimens of the Dialects spoken in the State of Jeypore* prepared at the instance of His Highness The Maharaja by the Rev G Macalister M A in the year 1898. This admirable work gives a vocabulary grammars and specimens of all the dialects spoken in the State. It contains many details which cannot find place in the present Survey.

Dangi exhibits Braj Bhakha in the act of shading off into Rajasthanī. In the standard dialect of the south of the Braj tract we have indeed noticed the use of a form of the present definite (*lāũ lāũ* instead of *karā'ũ lāũ* I am doing) which is borrowed from that language and in the centre of Bharatpur other examples of its influence have been pointed out but in both these cases the instances are sporadic. In the Dang dialects on the other hand they are quite common and give a distinct colour to the whole. Dangi in short shows the first signs of idioms which we shall meet more and more frequently as we go west till they arrive at their fullest development in Gujarati. In one notable instance (the impersonal use of the past tense of a transitive verb) we find the Gujarati idiom already established in the Dangi of Jaipur.

As in many rude languages we find idioms preserved which throw light on more advanced forms employed in more civilised speeches. For instance (as in old Gujarati) Dangi clearly forms a dative by putting the genitive into the locative case. Thus *mero* of me makes a locative *merai* which means to me. This explains the origin of the Hindi suffix *ko* (Braj Bhakha *lāũ*) which is really the locative of the genitive post-position *la* (Braj Bhakha *lau*).¹

We have noticed in the Braj Bhakha of Aligarh and of the east of Agra a curious pronoun of the third person *gu* or *gwa*. The corresponding form in Dangi *wa* or *wa* probably indicates the origin of this peculiar form. *IP* *la* is only another form of the familiar *wah*.

In Braj Bhakha nouns form (amongst several methods) their oblique plural in *n* preceded by a short vowel. Thus *glōia* a horse *glōian lau* of horses *nai:* a woman *nain lau* of women. In Rajasthanī these end in a nasalised long vowel. Thus *glōā lo nuyā lo*. Dangi occupies an intermediate position and exhibits a form older than either from which both are derived. The oblique plural ends in *n* always preceded by a long vowel. Thus *glōran ko* of horses, *nain lo* of women, *dan* or *dan* a day, *danan-lo* or *danan ko* of days.

In all the Western Hindi dialects the past tense is simply the past participle of the verb without any suffix. We have seen that in Eastern Hindi and Bihari (and other languages of the group) certain suffixes are added to the verb in all its tenses. Thus

¹ *Ko* is derived directly from an old form *lahu* which in its turn represents the Sanskrit *krīte*. *Krīte* (which in Sanskrit means *to*) is the locative of *krī* *tah* which itself is the origin of the Hindi *ko* meaning *of*.

(Eastern Hindi) *marṃa s* he struck. This *s* suffix is, as has been explained, the relic of an enclitic personal pronoun.

We shall see, in dealing with Jhupari, that this very termination can also be added to words, but here it is recognised as a distinct enclitic word, not as verbal terminations and can be added or not at will. Thus, *gayo* or *gayo s*, he went (it will be noticed that the same peculiarity occurs in Braupharu Bundeli, *vide post*, p. 185).

This enclitic is common in Dangi, as in *bulai s*, she was called.

In Western Hindi the sign of the Agent case is *ne* or *nai*. In Rajasthani and Gujarati this case takes no postposition but *ne* or *nai* is used to indicate the Accusative-dative. In Dangi *nai* is used (in the case of pronouns) for both the Agent and the Accusative dative. In the first case it is used with the form of the nominative, and in the latter case with the oblique form. Thus, *taĩ nai*, by thee, *to nai*, or *to lĩ*, to thee. Here we see the postposition in the actual circumstances of the change of its meaning.

In Rajasthani the conjunctive principle *maĩ* is formed by adding *ar* to the root. Thus, *maĩ ar*, having struck. In Western Hindi it is formed by adding the suffix *lai*, the letter *r* being optionally added at the same time to the root. Thus, *maĩ lai*, or *maĩ r lai*. In Dangi, it is formed by suffixing *lai*, or by adding *ai* or *u*. Thus, *maĩ lai*, *maĩ ai* or *maĩ u*. Here we see the origin of the suffix *ai*. It is formed by the elision of the *l* of *lai*, and that this is the fact is proved by the form *maĩ u* which is evidently a contraction of the form *maĩ r lai*. This, also incidentally throws light on the Rajasthani genitive in *so*. The Munari *ghosa so* is by parity of reasoning a contraction of *ghosa-kai so*, just as the Bengali *balaka*, of a boy, is a contraction of *balaka-ka*.

Owing to the interesting character of these Dangi dialects I have appended a special List of Words and Sentences, which illustrates their various forms.

DĀNGĪ OF KARĀULI

In the State of Karauli Dāngī is reported to be spoken by 60 000 people. Here it is a rude Bīāj Bhākhā with a strange vocabulary and various inflections of Jaipurī. Two specimens are given — a portion of the Parable of the Prodigal Son and a letter written in the locality given just as it was put down except that the formal salutation at the commencement has been omitted. The following are the principal divergencies from Standard Brīj Bhākhā which should be noted.

Pronunciation — The letter *a* often becomes *i* in an unaccented syllable as in *b ih* a child *s i i y* the sun. The letters *e* and *ai* are apparently interchangeable. It is quite common to find the same word spelt with one or other indifferently. Thus *p i t a i* or *p t e* he beats. So *o* and *au* are absolutely interchangeable. Thus *m a u i a* *m ō i a* *m o i a* or even *m u a* a son. So *e l a y o* or *e l a y a u* he went. The letter *l* is sometimes inserted between two vowels as in *s u l a i* swine. It is sometimes omitted as in *i a n* for *i a l a n* to remain. When a vowel precedes a doubled consonant it may be lengthened and one consonant of the doublet omitted. Thus *u t a i* for *u t t a i* in *u t s u c i*. In the word *l i p* well an initial *l* has become *l h*. Instances of contraction are *b l o i* or *b l a u t* for *b a h i t* much and *d o k* for *d o e l* one or two.

Strong nouns which in Brīj Bhākhā end in *a* here usually end in *au* or *o*. Thus *g l o i a u* a horse. A few nouns of relationship such as *m a ō i a* a son still end in *a*. The oblique form singular of nouns in *au* (*o*) usually ends in *e* as in *g l o i e* *k a u* of a horse. The Rājsthānī form in *a* is however also common. Thus from *b a i y o* *b a i y i l ũ* to the mother. Note that this word ends in *o* although it is feminine. The Nominative Plural usually takes the form *g l o i e* but occasionally we have *g l o i a*. The oblique plural usually takes the form *g l o r a n*. The long vowel in the last syllable of the oblique plural is typical of Dāngī. Sometimes we have *en* instead of *an* as in *j e g i e n l ē* to the calves nom sing *j e g i o*. Nouns like *m a ō i a* have obl sing and nom plu *m a ō i a* and obl plu *m a u i e n*. Nouns ending in consonants have a nom plur in *a* as in *d i n* a day *d i n a* days *p u r i l l* a father plu *p u r i l l a*. The oblique plural ends in *an en* or *an* as in *d a n a n* or *d i n e n* *j a i e n* (jan a person) and *p u r i l l a n*. Nouns in *i* and *u* preserve the long vowel in the oblique plural. Thus *m e l n a t i* a servant has *m e l n a t i n* and *p a u u* a buffalo calf has *p a u u n*.

The case suffixes are the same as in Bīāj but there are also some irregular forms. Thus for the accusative dative besides *l a ũ l ē* and *k ũ* we have *n ē* (properly belonging to the case of the agent). Thus *w u i u p a i j a n n ē l a i l a i* take those rupees. The suffixes of the instrumental ablative are *s ũ s e s ō* with the usual variations but very common is *p a i s e* as in *w a p a i s e l a i l a i* take from him. We have even *p a i* (properly belonging to the locative) used alone as an ablative in sentences such as *m o p a i d i g y a u n a n e j a t* it is not gone by me. I cannot go.

Besides the two ordinary genders masculine and feminine there are distinct traces of a neuter which is indicated by the nasalisation of a final *au* or *o*. Thus *p a n y a ũ* *s i l l i g a y o* the water has dried up *s i l l a k a l p a i y ō* a famine fell *b i c l a i y ō* it was considered (by him) he considered *a p n ō p e t* his own belly.

The **pronoun** of the first person is *l ũ l ō m ē* or *m a i*. The genitives plural of the first and second persons are (1) *l a m a i a u* or *k a m i a u* (2) *t i m a i a u*, *t u m i a u* or *t y a i a u*.

The oblique forms plural are *haman* and *tuman*, respectively. The genitive of *ap*, self is *ap'nan* or *ap'lan*. Is pronominal adverbs note *ghā*, here, *jab* at this time, as well as 'when', *bhā* there.

The verbal irregularities are few in number. There is a negative verb substantive. The only form noted is *nane* which means both 'I am not' and 'he is not'. We have already noted *nanē* I am not, in *Sil rari* or *Birj Bhakhi*.

As in *Bhadrav Bundhi*, the initial *h* of the verb substantive is often dropped when the verb is used as an auxiliary. Sometimes *y* is inserted. Thus we have, *ropat e*, he sets up, *jat ye* he goes, *dāt o*, he was giving, *chārat e*, they were grazing. The full form is also used as in *dolat hat*, he is walking about.

The definite present generally prefers the Rājasthani principle of conjugating the auxiliary with the simple present, instead of with the present participle.

The past participle neverly always ends in *yan*. Sometimes the *y* is omitted. We have both *chul'yan* and *chul'an* he finished.

Imperative forms of the imperative are *aiyo*, come, *dho ghal'yan*, give, *li'yan*, take, and *d'yan* give.

The following is a list of unusual words which occur in the specimens. Verbs are quoted under their root forms —

at'yan wear

asa a wall niche

ajhyā or *ajhyā*, again

latthan, a buffalo

lilas a lusk

lial, a cattle pen

glu to fight

chaln, durable

al'hatta, good, handsome

jeg'o, a calf

talal de, to wall away

tau tau, evasion

thath'o, dry stalks of bajra

dig, to walk

dol to wander about

dhāl le, to see

daju a father

dho ghal or *dho de*, to give

nal h, to leave behind. In *Tripur* this means 'to omit'.

nyas phus, straw and chaff, fodder

panyā, water

phital in way *phital sūhi*, he came to his senses

phus, chaff

baiyo a mother

har'ban a woman a wife

bhay'lo a friend

bha, a brother

- bhūs*, to bark (like a dog).
maḷūk, handsome, good.
muk^htau, much.
meh^hnatī, or *mehantī*, a servant.
rāhan, a stove.
lāgan, enmity.
lār, to throw food before cattle, to tend them.
lōḡhā, grown up.
lōhyan, blood.
hal, to move (intransitive).
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[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATI, KARAUJI)

SPECIMEN I.

कोई आदमी-की दो मोड़ा है । विन-में-से ल्हौरे मोड़ा-ने दाजू-से कही अरे दाजू विमुधा-में जो मेरो बट है वाय मों-को बाँट-दे । तब वाप-ने अपनी विमुधा बाँट दीनी । कछूक धीरे-ई दिनन-में ल्हौखा मोड़ा सब विमुधा समेटि दूर परदेस-कूँ चलयो-गयो और भाँ गुलाम्यों-से सब दिना खोय-दीए सब विमुधा लुटाय-दीनी । जब सवे गमाय-चुक्की तब भाँ बड़ो भारी सूखा-काल पय्यो और वो नगा है बैठयो । वो वा देस-में बसिबे-वारे एक कोई-के भाँ रहवे लग्यो । वा-ने वा-कूँ आप-की खेतन-में सूहर चरायवे पठायो । भाँ जा कृकस-कूँ सूहर चरते वा-से अपनी पेट भरवो विचाग्यो । वा-कूँ कोई नही देतो । जब वाय फिटक सूभी और वा-ने कही के मेरे दाजू-के भाँ भोत मेहनतीन-काँ पेट-से जबर रोटी होय-है और में भूखन मरूँ । जा-से भाँ-से दाजू-के घर जाजंगो और भाँ वा-से कहंगो अरे वाप में-ने तेरे अगारी पापे पाप-को धंधो कखी-है । में तेरो लाड़िलो बजवे-वारो नही रह्यो । मीय तू तेरे एक मेहंती-की नाई राखि-ले ॥

CENTRAL GROUP

BRAJ BHAKHA (DANGI)

(STATI PARALLI)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Koi	ad'mi	ke	do	moi	he	Win	m̃	ε	lhru	moia	ne	
<i>A certain</i>	<i>man</i>	<i>of</i>	<i>tico</i>	<i>sons</i>	<i>were</i>	<i>Them</i>	<i>in</i>	<i>from</i>	<i>the</i>	<i>younger</i>	<i>son</i>	<i>by</i>
d iu se	hahi,	ru	daju	bisudh i	m̃	jo	maio	brt	hru			
<i>the father</i>	<i>to</i>	<i>it was said</i>	<i>' O</i>	<i>father</i>	<i>property</i>	<i>in</i>	<i>what</i>	<i>my</i>	<i>share</i>	<i>is</i>		
wa	m̃	ko	b̃t de	lrb	hap ne	rp'm	bisudh i	b̃t	dini			
<i>that</i>	<i>me</i>	<i>to</i>	<i>divide</i>	<i>give</i>	<i>Then</i>	<i>the father</i>	<i>by</i>	<i>his own</i>	<i>property</i>	<i>was</i>	<i>divided</i>	
Krechhuk	thoi	i	dinru m̃	lhuru	a	mora	εrb	bisudh i	samcti			
<i>Some</i>	<i>few</i>	<i>even</i>	<i>days</i>	<i>in</i>	<i>the</i>	<i>younger</i>	<i>son</i>	<i>all</i>	<i>property</i>	<i>having</i>	<i>collected</i>	
dun	par	des	l ũ	chrlto	givo	am	bh̃	gul	moio	ε	εrb	dina
<i>a far</i>	<i>foreign</i>	<i>country</i>	<i>to</i>	<i>went</i>	<i>away</i>	<i>and</i>	<i>there</i>	<i>debauchery</i>	<i>in</i>	<i>all</i>	<i>days</i>	
khoy	dic	εrb	bisudha	lutay	dini			Jrb	εab			
<i>having</i>	<i>wasted</i>	<i>all</i>	<i>the</i>	<i>property</i>	<i>was</i>	<i>squandered</i>		<i>Then</i>	<i>everything</i>			
gmay	chul	ru	trb	bh̃	hru	bhu	sukha	l il	prṽ	ru	no	
<i>wasted</i>	<i>was</i>	<i>completely</i>	<i>then</i>	<i>there</i>	<i>a</i>	<i>great</i>	<i>heavy</i>	<i>day</i>	<i>time</i>	<i>fell</i>	<i>and</i>	
nanga	he		buthyo	Wo	wa	des	m̃	brab	waic	ch		
<i>naled</i>	<i>having</i>	<i>become</i>	<i>sat</i>	<i>down</i>	<i>He</i>	<i>that</i>	<i>country</i>	<i>in</i>	<i>dweller</i>	<i>one</i>		
ko	ke	jh̃	rlh'be	lgvo	Wa'ne	wa	l ũ	ip	ke	khctru	m̃	
<i>certain</i>	<i>person</i>	<i>of</i>	<i>near</i>	<i>to dwell</i>	<i>began</i>	<i>Him</i>	<i>by</i>	<i>him</i>	<i>himself</i>	<i>of</i>	<i>fields</i>	
suhru	chaya'be	pathavau	Bh̃	j i	kukrs	kũ	subru	chrt	i			
<i>swine</i>	<i>to feed</i>	<i>it was</i>	<i>sent</i>	<i>There</i>	<i>what</i>	<i>husks</i>	<i>the</i>	<i>swine</i>	<i>eating</i>	<i>were</i>		
wa	se	rp'nō	pt	bhar'bu	bichaṽ		Wa	kũ	ko	ru		
<i>that</i>	<i>by</i>	<i>his own</i>	<i>belly</i>	<i>to fill</i>	<i>it was</i>	<i>thought</i>	<i>Him</i>	<i>to</i>	<i>anyone</i>	<i>not</i>		
det	o	Jab	way	phitak			εujh	ru	wa	ne		
<i>giving</i>	<i>was</i>	<i>At this</i>	<i>time</i>	<i>to him</i>	<i>discrimination</i>	<i>became</i>	<i>apparent</i>	<i>and</i>	<i>him</i>	<i>by</i>		
lahi	ke	'maie	daju	ke	jh̃	bhot	meh'rtin	l r̃	pet	se		
<i>it was</i>	<i>said</i>	<i>that</i>	<i>' my</i>	<i>father</i>	<i>of</i>	<i>near</i>	<i>many</i>	<i>servants</i>	<i>to</i>	<i>belly</i>	<i>than</i>	
ubai	ioi	hoy	hai	ru	m̃	bhukhrn	muũ		Jr	ε		
<i>exceeding</i>	<i>bread</i>	<i>is</i>	<i>and</i>	<i>I</i>	<i>of</i>	<i>hunger</i>	<i>die</i>	<i>This</i>	<i>by</i>	<i>(ie</i>	<i>hence)</i>	
jh̃	se	daju	ke	ghru	rũgo	ru	bh̃	wa	se	lahũgo		
<i>here</i>	<i>from</i>	<i>the</i>	<i>father</i>	<i>of</i>	<i>house</i>	<i>(to)</i>	<i>I will</i>	<i>go</i>	<i>and</i>	<i>there</i>	<i>him</i>	
are	bap	m̃	ne	tele	rgari	pupai	pup	kru	dhrndho	krtrru	hru	
<i>O</i>	<i>father</i>	<i>me</i>	<i>by</i>	<i>thee</i>	<i>of</i>	<i>before</i>	<i>on</i>	<i>sin</i>	<i>sins</i>	<i>of</i>	<i>occupation</i>	
										<i>made</i>	<i>has been</i>	

Mē	tero	larilo	br̥be waro	n̥h̥	ir̥hyau	Moy	t̥u	tene	ɕ
<i>I</i>	<i>thy</i>	<i>son</i>	<i>one who is called</i>	<i>not</i>	<i>was</i>	<i>Me</i>	<i>thou</i>	<i>thy</i>	<i>one</i>

meh̥anti k̥ n̥aɪ ɪal h̥i l̥
servant of *like* *leep* '

[No 21]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(SATE, KARALI)

SPECIMEN II.

मै मुकते-क दिनन-से तुमन-कौं लिख-लिखा हार-चुकी कि भाँ डोंग-में
 ढोर-ढारेन-कूँ न्यार-फूस भी नाने रह्यौ । पान्यौ-पात नदी-में सुखि गयो ।
 तुमारे मुडा-से कटान-कूँ ठाँठरे लारिबे-की कहत-हो तो ठारा-टूरी करत-है ।
 मोडा लोठा हो-गयो तो भी हाल-ई जानत बूझत नाने । अब ठुँक-ले भिआ
 तेरो मुडा जेगरेन-कें लार-लार भी नाने जात-ये । झँ भूसत भूसत थकि मद्यो ।
 हमन से दिनेन-की दिनेन लागन रोपते । अब हों वाखर-में-से कटि-जाऊंगो ।
 वो घुरिबे डोलत-है । मै-ने भोत समभाय बुभाय कछौ तो औभूँ जतर
 नाने देत-ई । कैयो जनेन ने समभायो तव वो भाँ से ठरक-देत-है । तै-ने
 भाँ बैयो भी नै रन दीनी । जब वैरवानी भौपरी-से खिरक-में आवत-ए तव
 पहरून-कूँ न्यार-फूस डारत्ये । मो-पै तनक भी नाने हल्यौ डिग्यौ जात-ई ।
 अब भिआ इन रूपकन-से दिन-उठि लोछ्यौ सुखत-है । अब तू भाँ अईयो ।
 हों लिखि चुक्यौ । अब हों नाने जानतौ । आ-में-ई तू सब समभा बूझ
 लीजौ । हों तो बाट निहारतौ निहारतौ आत्यौ हो-चल्यौ । नई-तो थोर
 दिनन में झँ आवतौ । अनाज कुठीला-में रन दीजौ । हमन-कौं मुकतौ
 चैय्येगौ । और आ-में ते दो मन अनाज भडू-कौं धो-घालिजौ । मोय भरनो
 हो गयौ-है । सो दोक दिना सें कल है । और ननूआ भायले-से टेर-कें
 कौजो के राहे पीछे-के आरे-में तीन रुपैया नाखि आयी-झँ । सो हाट-में-से
 मलूक चलू अंगरखी और पन्हा और कट्टा कग्वा ले-के बैया-कूँ फाय-देय ।
 वो भाँ मिलि भेंट-जायगी । मितौ वंसाख सुदी ७ सम्बत १८५६ ॥

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHARHA (DANGI)

(STATE KARALI)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Mai muk'te u dīman se tumṛan l rī h l h l h l h a h r r chul r u
I many also days from you to writing writing am tired completely
 k l jhā dāg mē dhōr dhāt n k ū n y a r p h u s b h n a n e
that here the Dang in the cattle herd for straw chaff (i.e. fodder) even not
 r l h v a u P a n y ū p a t n a d i m ē s u l h u g a y ō T u m a r c m u a s e k a t t h a n k ū
was Water stream the river in dried went Your son to buffalo to
 t h ā t h y e l a r i b e l l k a h r t h ō t o t a i a t u r l l r a t h r
dry stalls of bayas throwing of (wood) saying I am then evasion doing he is
 V o i a l o t h a h o g a y o t o b h i h a l i j a n a t b u y h a t
The boy grown up became nevertheless now even knowing understanding
 n a n c A b d h ū l l b h i a t u o m u a j e g i e n l ċ l a i l a i b h i
he is not Now see brother fly son the calves to tending even
 n a n e j a t v e H ū b h u s a t b h u a t t h r l m a y a u H a m a n s e
is not going is I bailing bailing being weary am dead Me with
 d i n e l e d i n e n s e l g r n r p r l c A b h ō b a l h r r m ċ l r l h r l ū ŋ g o
days of days from empty setting up i.e. is Now I house in from will go away
 W o g h u r i b e d o l a t h a i M r n c b h o t s a m y h y b u y h a v
He for fighting wandering is Me by much remonstrating explaining
 l r h y a u t o r u y h ū u r a n a c d e t i K a r i o j a n a n m
was said still again answer I is not giving even Several persons by
 s a m y h a y o t a b w o b h ā s e t a r a k d e l h r r T r n c h i
it was remonstrated then he there from walling away is Thee by i.e.
 h r i o b h i n a r r n d i m J a b h a r b a n h a n p r i s e
mother also not to remain was allowed When (my) wife the lot from
 l h u a k m ċ a v r c t a b p r a u a n l ū n y r p h u s d i r t j c M o p r
the pen in coming is then buffalo calves to fodder giving she is Me by
 t a n a k b h i n a n c h r l y r u d i g y r u j r t i A b b h i m
a little even is not moving walling going even Now brother, these
 r u p k a n s e d i n u t h i l o h y a u s u l h r t h r l A b t u h i r i r u o
conducts from day arising blood doing up is Now thou i.e. please com-
 H l l h c h u k y a u A b h ō n m c j a n t r u A m c
I having written finished Now I am not knowing This in from

tu	srb	samrjh	bujh	hju	Hõ	to	bat	nihar'tau
thou	all	understand	I now	please take	I	indeed	the road	watching
nihar'tau	atru	ho chalyau		Nru to	thore	dinanmẽ	hũ	rw'tau
watching	weary	became		Otherwise	a few	days in	I	shall come
Anaj	l utlul m̃	ru		diju		Hamru kafi		muk'tau
The corn	the granary in	to remain		please allow		Me-to		much
chayyugau	Au	r m̃ t		do	man	anaj	Jhandu kaũ	
will be necessary	And	it in from		two	maunds	gain	Jhandu to	
dho ghrjhru	Moy	ghar'no	ho ggyru hru	So	dok	dina s		
please give away	To me	dian haa	become was	That	two(or) one	days from		
hal ha	Aur	Nanua	bhay'le s	ter k̃	hju	h	rah	
peace is	And	Nanua	friend to	seen having	please say	that	the stove	
pichho h	ru m̃	tin	ruparu	n khu	gyru hũ	So		
behind of	mol e in	three	rupees	having left	come I am	Therefore		
hit m̃ s	maluk	chru	igru'lu	ur	pruha	aur	chritta	
the market in from	handsome	lasting	skirt	and	shoes	and	a selected	
hal ha	le l	brua k̃	phiy d	Wo	jhã	mih		
comb taken having	the mother to	male over		She	here	having joined		
bhet jay'gr	Miti	Bisal h	sudi	7	Sambat	1956		
will meet(me)	Date	Baisakh	bright half	7	Year	1956		

FREE TRANSLATION OF THE FOREGOING

I am weary with writing to you this long time that there is no food for the cattle in this jungle. The very water in the streams has dried up. When I tell your son to give the buffaloes *bajra* stalks he shuns the work. The boy is now grown up but still he won't understand anything. Look here brother, your son won't even go to feed the calves. I rail and bark at him till I am tired and the only result is that he hates me more and more every day. Now I won't stay in this house any longer. He goes about seeking whom he can fight with. No matter how much I reason with him he won't give me an answer. A number of people have reasoned with him but he just walks away from them. You did not let even my mother stay here and so my wife has to feed the buffalo calves when she goes out from the hut to the cattle pen. I am quite unable to get about myself. Now brother, through these goons on my blood is fairly dying up. Please come here yourself. I have already (before) written to ask you this. Now I don't know anything. From this letter you can understand the state of affairs. I am very watching the road for you coming. If you don't I leave this in a few days and go to you.

Let the corn stay in the granary. We'll want a great deal. You may give two maunds of corn to Jhandu. I have been ill with *dianhosa* but have been better for the last day or two. Tell my friend Nanua that I have left three rupees in the wall niche behind the stove. I want him to buy with them a handsome durable skirt and a pair of shoes and a good comb and to make them over to my mother. She will come here and see me. Dated 7th of the bright half of Baisakh, Sam 1956

singular as well as the nominative plural ends either in *e* as in Braj Bhakha or in *a* as in Jaipur. Nouns in *a* have only the form in *a*. Thus *pota* a grandson accusative *pota kũ* nom plu *pota glori* a house or horses. The other nouns seem to prefer *e*. Thus from *al'be walo* (or *waro*) a dweller we have as genitive *al'be wale lo* and from *janu* oblique *ja ie*. The oblique plural of all these nouns ends in *an* or *en* as in *potan lũ* or *poten kũ* to grandsons.

Masculine nouns ending in a consonant have a nominative plural in *a* as in *dina* days. The oblique plural ends in *an* as *dinan*. Sometimes we have the Braj Bhakha termination *an* as in *nok i an lo* of servants.

Feminine nouns in *i* such as *cllori* a girl have obl sing and nom plu *cllori* and obl plu *cllorin*.

The case suffixes are the following —

Agent	<i>ne</i>
Acc dat	<i>kũ kē lai</i>
Obl instr	<i>te tē taĩ pa te pa te lai te</i>
Gen	<i>lo obl masc kē fem ki</i>
Loc	<i>mē in pa māu on</i>

The oblique masculine of the genitive is sometimes (as in Jaipur) *k* as in *i des k ek i al'be wale le dligi e* new inhabitant of that country.

The recursive dative sometimes takes the termination *ya* as in *potiya* to a grandson. There is also as usual an instrumental in *an* as in *bi lai* by hunger.

There are traces of a neuter gender. Thus *sunyũ* it was heard he heard. Strong adjectives which in Braj Bhakha end in *an* in this dialect end in *o* with an oblique masculine in *a* or *e*. Thus *blalo* good oblique *blala blale*.

As regards **Pronouns**, that of the second person has its plural (nominative and oblique) *tam* not *tum* and a genitive plural *tum'o* or *tya'o*. He that is *i wa* or *wa* obl sing *ua* nom plu *we* obl plu *un*. An optional form of the acc dat sing is *waya*.

This is *ya* or *i* sing obl *ya* acc dat *vava* plu nom *ye* obl *in*.

Another word for that is *je* sing obl *ja* acc dat *jaya* plu nom *je* obl *ji* so also *je b* then as well as when.

The Relative pronoun is *je* declined exactly like *je* that.

Ko is who? *ka* what? and *kacl'hi* anything. Hence Dangri is also called *K iaccl' i ki bol*. *Kan* or *kou* is any. None of these change their bases in declension.

The genitive of *ap* self is *ap lo* or *ap'o*. The word is sometimes (as in Jaipur) used to mean we. Quite frequently the personal pronouns *mero wa lo* etc are used where according to the rules of Braj Bhakha we should expect *ap'no*.

The **Verb Substantive** is the same as in Braj Bhakha except that one of the forms of the pres is *latti jo* instead of *lutan*. *Hattjo* is also used as the *present* participle of *laibo* to become. Other forms of this latter verb are 1 pres *loũ* 1 fut *li go* past 1 jo conjunctive participle *lai* (not *luan*) *lan* etc.

The conjugation of the **Active Verb** is on the whole the same as in Braj Bhakha. The definite present follows the Rājasthani principle of conjugating the auxiliary verb with the simple present tense and not with the present participle. The present

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

SPECIMEN I.

एक कों दो बेटा हे । उन में ते ल्होडे बेटा ने वा-के बाप ते कही अरे दाऊ धन-में मेरो बट है जाय मो कूँ बाँट-दे । जे वा-पै धन हत्थो जे उन कूँ बाँट दीयो । भौत दिना नही हूय ल्होडो बेटा सब-ई लैर भौत दूर परदेस में चल्थो गो । ह्यौं जार आप-को सग धन लुच्चापणे-में उडा दीयो । जब वा-ने सग धन उडा-दीयो जब वा देस-में ऐसी भारो जवाल पड्यो अर ऊ कगाल है-गो । पीछे वा ऊ देस-का एक रहवेवाले-के ढिंंगारे जा रछो । ऊ वाय सूवर चरावे खेत-में खँदातो । जे पातडा सूवर खावै-हे जिन के खायवे-कूँ ऊ राजी हत्थो । अर काऊ-ई आदमी वाय नही देंतो । जब वा-कूँ सुरत आई वा-ने कही अरे मेरे बाप के-ई नोकरन-के निरी रोटी अर मैं भूकन मरूँ । मैं उठूँगो अर मेरे बाप-के ढिंंगारे जाऊँगो अर वा-ते कछेंगो दाऊ मैं-ने सुरग-को पाप कखो अर तेरो पाप कखो । अर अब मैं ऐसी नही रछो जे तेरो बेटा कहवाऊँ । मो-कूँ तेरो नोकर राख-लै । ऊ उठिर वा के बाप-के ढिंंगारे आयो । बाप-कूँ वा-कूँ दूर ते आतो-ई देखर दया आय गई । जब बाप दौड्यो जार गले-ते लगा-लीयो अर मट्टी लई वा-की । जब बेटा-ने वा-ते कई अरे दाऊ मैं-ने सुरग को पाप कखो अर तेरो पाप कखो । अर अब ऐसी मैं नही रछो जे तेरो बेटा कहवाऊँ । जब बाप-ने आप-की नोकरन-ते कई आछे-ते आछे ओढणा लावो अर वा कूँ पेहरावो । अर वा-के हात-में अंगूठी पेहरावो । अर पाँवन में पणौं पेहरावो । अर हम खावें पौवें अर चैन करें । क्योँ अक ई मेरो बेटा मर-गो हो जे फेर जी आयो । अर खोय गो हो जे पाय-गो । अर वे खुसी हैवे लगे ॥

वा को बडो बेटा हो जे खेत-में हो । जब ऊ आयो अर जब घर-ते लगतो आयो जब वा ने बजावो गावो अर नचवो मुखूँ । अब वा-ने एक जणू

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ek kē do beta he Un mī to lhore beta ne
A certain one to two sons were Them in from the younger son by
 wī ke bap te lahi, 'are dū, dhan mī mero bat hai
his father to it was said O father wealth in my share is
 jaya mo kū bāt de ' Jc wī paī dhan battyo jc un kū
that me to dividing give ' What him with wealth was that them to
 bāt diyo Bhaut dina nahī huyc lhoro beta sarī
dividing was given Many days not became the younger son entire even
 lai bhaut dur prī des-mē chhū go Whā
having taken very distant foreign country into went away There
 jai ap ho sag dhan lūchhī prī mē ura diyo
having gone his own all wealth riotous living in was squandered
 Jab wa ne sag dhan ura diyo jab wa des mē aro
When him by all wealth had been wasted, then that country in such
 bharo jawal paīyo, ai u langal hai go Pichhī wa u
great famine fell, and he poor became After wards he that
 des ka ek rah'be wale he dhīgare ja rahyo U waya suwar
country of one inhabitant of near having gone remained He him swine
 chharabe khet mē khādato Je patrī suwar khawai he, jin ke
to feed field in sent What lands swine eating were, those of
 khay'be kū u rājī battyo Ar lau ī ad'mī waya nahī dēto
eating for he pleased was And any even man to him not gave
 Jab wī kū surat ai wa ne lahi 'are! mere bap ke ī
When him to understanding came him by it was said O! my father of verily
 nok'ran kē mū īoh, ar mī bhukhī marū Mī uthūgo,
servants to plenty bread (is) and I of hunger am dying I will arise
 ar mera bap ke dhīgare jāūgo ar wa te kahūgo, dau,
and my father of near I will go, and him to I will say, father,

maĩ ne surag ho pap haiyo, ai tero prp haiyo, ar ab maĩ aiso
me by heaven of sin done and thy sin done, and now I such
 nahĩ iahyo, je teio beta lah'waũ, mo kũ teio nokar
not remained that thy son I may be called, me (acc) thy a servant
 rakh lai ' Ū uthir wale bap ke dhĩgaie ayo Bap kũ
leep'' He having arisen his father of near came Father to
 wa kũ dur te ato dekhar daya aya gai Jab bap
him (acc) distance from on coming just having seen compassion came Then the father
 dauyo jar gale te laga liyo, ai matti la wale
an having gone the neck to was applied and kisses were taken him of
 Jab beta ne wa te lai 'aie dau maĩ ne surag ho pap
Then the son by him to it was said, O father, me by heaven of sin
 haiyo ai tero pap haiyo, ar ab aiso maĩ nahĩ iahyo je teio
done and thy sin done and now such I not remained that thy
 beta lah'waũ' Jab bap ne ap ke nok'ran te lai
son I may be called Then the father by his own servants to it was said
 rchhe te rchhe orhana lawo u wa kũ peh iawo, u wa ke hat mẽ
good from good clothes bring and him to put on and his hand
 āguthi peh iawo, ai pāwan mẽ panā peh iawo, ai ham khavẽ
a ring put on and feet in shoes put on, and let us eat
 pinẽ ai chain karẽ Kyō ak i mēio beta
let us drink and merriment let us make Because that this my son
 mai go ho je pheĩ jī ayo, ai khoya-go ho, je paya go
dead was who again living came and lost gone was who was found'
 Ai ne khusi haibe lage
And they merry to be began

Wa ho baro beti ho je khet mẽ ho Jab u ayo, ai
His elder son was, who field in was When he came, and
 jab ghar te lag'to ayo jab wa ne bajabo gabo ar nach'bo sunvĩ
when house to near came, then him by music singing and dancing was heard
 Jab wa ne ek janu nok'ran mẽ te bulayo Jab wa te
Then him by one person servants from among was called Then him to
 puchhi rk 'aj i ha bĩt hai?' Jab wa-ne wa te
it was asked that today this what thing is?' Then him by him to
 lai 'teio bhariya aya go hai, teie bap ne jĩwāye haĩ
it was said 'thy brother come is thy father by a feast has been given,
 rk wa ne u iaji baji achhẽ dekh-hyo' Ū usaya go ja te
that him by he safe and sound well was seen' He became angry therefore
 bhutai nahĩ gayo Ja te wa ke dau-ne bahar ar u
inside not went Therefore his father-by out having come he

manayo Jab wa ne wa ke bap kũ juwab diyo ak 'dekh
was persuaded Then I am by his father to reply was given that 'see
 itek bar'san te meĩ teri chakrĩ harũ ar maĩ ne kabhũ hĩ teno
so many years from I thy service do, and me by ever even thy
 kahyo nahĩ ıalyo, to u trĩ ne mo kũ ek bak'ra u nahĩ
order not was disobeyed, still thee by me to one goat even not
 diyo ak mere bhayalũ le saj maĩ khusĩ kar'to Pan
was given so that my friends of with I meriment might make But
 tere ya chhora kũ ate ı ja ne turo dhan ber'mın me
thy this son to on coming just whom by thy wealth prostitutes in
 ura diyo yr le lahẽ to taĩ ne jĩwãye Wa ne wa te
was wasted I am of for indeed thee by a feast is given ' Him by him to
 hai beta tu to sadãĩ meĩ dhĩgare rahai Je mere
it was said 'son thou indeed always my near livest What my
 dhĩgare hai, ıc teĩ ı hai Khusĩ hai'bo ar rajĩ haibo
near is that thine verily is Meriment to make and pleased to be
 to hrm lũ chayo ı ho lyõ ak ı turo bhayya mar go
indeed us to proper was, because that tis thy brother dead
 ho je pherũ jıy ayo, khoya go ho ıc phei paya go'
was, who again living came lost gone was who again was found'

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE, JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN II.

एक ठाकर हो । तो वा-कै खायवे-कूँ घर-में कछू हत नहीं हो । तो भटसीदेण वा-ने कही कि भाई चाकरी-कूँ जाजंगो । तो एक सोण-चिड़ैया ही । जा-के सोण लेवे जाय । रोजीना तो ऊ सोण-चिड़ैया वा कूँ सोण नहीं दे । सोण-चिड़ैया तो चुगरे-कूँ जाय । और वा-के वज्जान-तें कह जाय वेठा काउ-कूँ सोण मत दे-दीयो । तो ऊ तो चुकवे-कूँ गई अर पीछे-तै आयो ठाकर । तो सोण-चिड़ैया-के वज्जान-ने वा-कूँ सोण दे-दीयो । तो ठाकर जँट-की काठी खूब कस-अर जँट-पै चँड़-अर चल-दियो । तो पीछे-तै सोण-चिड़ैया आई । वा-ने पृछी वेठाओ काउ-कूँ सोण तो नहीं दियो-है । तो कै मैया हम-ने तो सोण दे-दीयो । ठाकर आवो करे जा-कूँ । तो सोण-चिड़ैया भजी न्हँ-तैं । तो गैल-में ठाकर जा-लियो । तो न्हँ नार बैरवानी-को रूप धर-लियो । तो ठाकर-ने पृछी तू कोण । मैं तेरी बैरवानी । तो कै आ एक-ते दो हुये । तो जँट-पै ऊ वैठा-लई । खटकेन-की दव लगी । तो एक पोखिर भरी ही पाणी-ते । तो वा सोण-चिड़ैया-तैं वोल्हो कै मैं खटके कछाजें । वा-ने कही कै जा कछा । तो वा पोखिर-कै ढंगारे खटकी करवे गयो । तो खटकी कर-केन सीसो लेर उलटो बगदो- । तो पोखिर-की पाड़-में स्याँप मेंड़का माँजें लपके । तो वा-ने कही कै या-को ज्यो या अजॉय ले । तो वा-ने चकू-तें काट माँस आपणी जाँग-में-ते और वा स्याँप-कूँ फेकवो कछो । तो स्याँप खूब धाप-गो । तो आप-ई उठर चल्हो-गो । तो ऊ नार पोछो जँट-कै ढंगारे । तो लोईन-ते वा-की जाँग भीज रही । तो सोण-चिड़ैया-ने देखी । कही का हुयो । तो वा-ने कही कै एक मेंड़का-कूँ स्याँप खावै-हो । जा-तें मैं-ने मेरी जाँग-को माँस राड़ो काठ-काठ-कैं । भटसीदेण सोण-चिड़ैया-ने हात फेर दियो । तो ऐसी-की ऐसी जाँग है-गई । तो चँड़ जँट-पै दोनू चले । तो वा मेंड़का-ने सोसी कै तू वा-कूँ आड़ो कव आवेगो तो होय न होय । अब-ई चलो । तो भटसीदेण न्हँ-तैं चल दियो ॥

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M A)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

Ek Thakur ho To walai khar'be kũ ghar mē kachhu
 One Thakur there was Then him to to eat house in anyth'ing
 hat nahĩ ho To jhat'sidan ur ne kharu li 'bhai
 even not was Then immediately him by it was said that brother,
 char'ui kũ jũgo' To ai son churaya hi, ja le son
 service for I will go' Then one omen bũd there was, wose omen
 lebe jauri Rojari to u son churaya ur kũ son nahĩ
 to take he goes Every day indeed that omen bũd him to omen not
 de Son churaya to chugai kũ jya, ur wa-le barchhan tē
 gives The omen bũd then pick'ing food for goes and her young ones to
 kar jya beti, lai kũ son mat de diyo' To u to
 saying goes, sons, any one to omen do not give' Then she on her part
 chuk'be kũ gur ar piche tai ayo Thakar To son churaya le
 feeding for went, and behind from came the Thakur Then the omen bũd of
 barchhan ne wa kũ son dui diyo To Thakar ūt li kathi
 young ones by him to omen was given Then the Thakur camel of saddle
 khub has ar ūt pai chār ur chul diyo To piche tai
 tightly tied having camel on mounted having set off Then behind from
 son churaya ai Wa ne puchi 'beti kau kũ son to nahĩ
 the omen bũd came She asked, 'children any one to omen indeed not
 diyo hai? To kai marya ham ne to son dai diyo
 given is?' Then it was said 'O mother, us by indeed omen was given
 Thakur abo lai ur jai kũ To son churaya bhari whā tāt,
 The Thakur coming does, him to Then the omen bũd is an there from,
 to gal mē Thakur jai hyo To whā jar
 then the way in the Thakur was overtaken Then there having gone
 bair'banu ho rup dhai hyo To Thakur ne puchi 'tu
 a woman of for was assumed Then the Thakur by it was asked, 'thou
 kon?' māi teri ban'banu To hu, a ek te do huye'
 who? I thy wife' Then it was said, come, one from two became'

To unt pai u baitha lai Khat'hen ki dab lagī, to
Then camel on she was caused to sit Nature's call of necessity was felt, then
ek pokhu bhūi hi pani te To wa son churayā tē bolyo hai
one tank full was water with Then he the omen bird to spoke that,
'maī khat'he kary aū ' Wa ne kahī kai ja
'I a call of nature having done come' Her by it was said that go.
kary a' To wa pokhur hai dhagare khat'he kar'ba gryo
having done come' Then he tanī of near call of nature for doing went
To khat'ko kī kām siso ler ulto bīg'dyo To
Then call of nature done having water having taken back he returned Then
pokhu kī pai mē syāp māī'ka māū lap'kai To wa ne kahī
the tank of bank on a serpent a frog at darted Then him by it was said
hai 'ya ho jyo ya jāy le To wa ne chīl ku tē
that 'this of life this one untimely tales Then him by pen knife with
kat mās ap'ni jāg mē t aur wa syāp hū phai'bo laryo
having cut flesh his own thigh in from, and that serpent to throwing was done
To syāp khub dhap go To ap ī uthai chalyo go
Then the serpent much satisfied went Then I myself having arisen went away
To u jai pōchihyo ūt lī dhāg'ū To loan te wī ki
Then I e having gone arrived the camel of near Then blood with his
jāg bhī rīhi To son churayā ne dekhī kahī ha hayo ?
thigh wetted was Then the omen bird by it was seen it was said 'what became ?
To wa ne kahī hai ch māī'ka hū syāp kha'wī ho
Then him by it was said that one frog to a serpent eating was,
jī tē māī ne merī jāg hī mās laryo kat kat lāī' Jhāt'iden
therefore me by my thigh of flesh was thrown cut cut having At once
son churayā ne hat phai d ro To aisi lī usī jāg hī gū
the omen bird by hand was passed on Then such of such the thigh became
To chār ūt pai donjū chale To wī māī'ka ne
Then mounting the camel on both set off Then that frog by
sosi kai 'tu wī kū aro lab awaigo to hōra
it was thought said, 'thou him to serviceable when will come then it may be
na hoyā, ab ī chalo' To jhāt'iden wā hī rī chīl diyo
not it may be, now even go' Then at once there from he started

FREE TRANSLATION OF THE FOREGOING

There was a Thakur who had nothing to eat in his house so he said to himself, 'brother, I'm going to look for service. There was also a bird of omen, and the Thakur went to her to get an omen, but though he went every day she never gave him one. One day she went out to pick up some food, and before she started she told her

children on no account to give an omen to any one. While she was away the Thakur came as usual and the chicks gave him the look for indication so he saddled his camel mounted and set off.

Back came the omen bird. My children are you sure you gave no one an omen? Indeed we did mother. We gave it to the Thakur who comes every day.

Up flew the omen bird and overtook the Thakur on his way. She assumed the form of a woman. Who are you? said he. I'm your wife. Come along one has become two. So he took her up on his camel. They came to a tank full of water and he was compelled to descend for a certain purpose. I'll be back in a moment said he. All right said she. On the bank of the tank he saw a snake pursuing a frog.

It's a shame to let the poor thing be killed said he. So he took out his penknife and cut bits of flesh out of his thigh with which he fed the snake till it could eat no more. Then he got up and went back to the camel. His thigh was all bloody. What's happened? said the omen bird. A snake was going to eat a frog so I threw it lumps of flesh from my thigh instead.

Straightway the omen bird passed her hand over the wound and it healed up as it was before. Then they got up on the camel and went on their way.

But the frog said to himself some day or other you may be of use to him. Go at once. So he started off at once.

[This is the end of the extract. The entire story which is a long one will be found on pp. 82 and ff. of Mr. Macalister's book. The frog takes the form of a barber and overtakes the Thakur. The three then go on. The snake out of gratitude for his good meal also joins the company as a Brahman. The four settle in a city where the omen bird gets the Thakur's service under the king on a salary of a *lakh* of rupees. The king's barber persuades the king to set the Thakur three apparently impossible tasks (to get a snake's jewel, to find a ring thrown into a well and to get news of his dead and gone ancestors) all of which the Thakur performs with the aid of the snake, the frog and the omen bird. To carry out the third task the omen bird assumes the form of the Thakur and gets the king to make a huge funeral pyre on which she sits. It is lighted and she flies away in the smoke. She then sends the Thakur to the king with the news that he has come back from the king's ancestors and that they are all well but want a barber. So the king makes another pyre and sets his barber on it to go off to his ancestors. The pyre is lighted. The barber is of course burnt to death and the king and the Thakur live happy ever afterwards.]

DĀṄGBHĀṄG

In the south east corner of the Jaipur State, on the borders of Kotah and Karauli, and separated from Dangi by Kahmal and the Dangi of Karauli we have Dangbhang

The estimated number of its speakers is 80,363

Dangbhang is more infected with Jaipuri idioms than Dangi. It even exhibits modes of expression which have hitherto been considered to be peculiar to Gujwari. In its grammatical forms the following are the main points in which it differs from Dangi of Jaipur

Pronunciation—There is a tendency for *ɛ* to become *a* as in *dan*, a day, *lahkhyo*, written. So *u* becomes *i* in *ipygo*, a rupee

The tendency to disspuation appears to be stronger even than in Dangi. We have cases like *husi*, pleasure, *bādo* bind, *suko*, dry, *sad* (*sadhu*), a saint, *bhuko* hungry, *ɟib*, a tongue, *lo*, non, *ɪakas* (*ɪakhas*) a fiend. The letter *h* is often transferred to the first letter of a word, as in *mhal* for *mahal*, a palace, *mharaj*, as well as *maharaj*, a great king, *ghado*, for *gadho*, an ass. Similarly *m* is transferred in *Imabo* for *lambo*, long. Disspuation is as usual, prominent in the conjugation of the roots *ah* remain, and *lah*, say. We have *ɪai has* for *ɪahat has*, he lives, *ɪayo*, lived, *lai*, said, *las*, say (imperative, 2nd sing.), and *lāgo* I will say

As a rule strong masculine nouns end in *o*,—not *a*, as in Dangi and Braj Bhakha,—thus, *beto*, not *beta*, a son. The oblique singular of these nouns, and the nominative plural, end in *a*. Thus, *beta lo*, of a son, *beta*, sons. The oblique plural ends in *an*, as in Dangi. In other respects nouns form their oblique forms as in Dangi.

There is no accusative dative in *ya*, like the *potaya* of Dangi. There is a locative in *ā*, as in *mhalā*, in the palace, *sāchyā*, in truth, and in *ai* for nouns and adjectives ending in *o*, as in *mahnai*, in a month, *agai*, in front, before. This last locative is common, and when an adjective (or genitive) agrees with a noun in the locative, it too is put into that case, which is a most interesting survival. Thus we have *ap hɛ* (not *ap kē*) *mhalā*, in his own palace, *mei ai* (not *mei e*) *agai*, in my front *ɛ e* before me, *tumas ai pachhai*, in thy behind, behind thee.

The postpositions are the same as in Dangi, except that the agent has *nai*, instead of *ne*, and that the oblique genitive ends in *ka*, not *le*, as in *ā des ka ɪabala lai*, to an inhabitant of that country.

The termination *kas* of the dative (which also occurs in Dangi) is here clearly seen to be the locative case of *ko*, the sign of the genitive. In other words, in Dangbhang, a dative may be formed by putting the genitive into the locative, *ɛ e* by changing the termination *o* to *ai*. Thus, *ɪabala kas*, to an inhabitant, *chayna hai mei ai*, there is a desire to me, I have a desire, *do puti ho jyayga tei ai*, two sons will become to thee, thou wilt have two sons, *beta hoyā apnai*, sons will be to us we (*ɛ e* I) shall have sons.

When an adjective or pronoun agrees with a noun, the postposition is sometimes added to both, as in *ā nai ɪaya nai lai*, by that by the king it was said, it was said by that king, *ɪabala lai eɪ lai*, to inhabitant to one, to one (*ɛ e* an) inhabitant.

Sometimes the sign of the agent is omitted (as in Jaipuri), as in *ā* (for *ā-nai*) *mai*, *kā māi*, he beat the sweeper woman.

Adjectives which in Brjā Bhāṣā end in *au*, and in Durgā in *o* often end in *uo* in Darghāṅg. Thus, *acllūa*, good (obl. sing. masc. *acllūa*), *ācllūa*, true (fem. *ācllūa*), etc. sing. masc. *ācllūā*, *aua*, of this kind (=Hind. *tanu* etc.). It will thus be seen that they agree in form with past participles.

As to **pronouns**, the first person is the same as in Durgā, except that we now and then meet a Jupuri form which is also well as *me* 'my'. The relative-pronouns, *naua*, *teua*, *urua*, etc. do not occur.

The nominative plural of the second person is *ter ter* or *terua* and its relative is *turua*. This pronoun takes *ter* the sign of the agent and *terua* the sign of the accusative dative (in this case suffix *u* to the oblique form and not to the nominative). Thus, *tānū* by the, *terai*, to thee, *terua* by you (=to you).

As in Durgā, the reflexive pronoun *aj* 'self', is declined to mean 'we' including the person addressed or even 'I'. Its oblique form is *aj* or (plural) *ajū*. Its relative is *ap* or *apū*. The personal pronouns mentioned must not be *aj* in the sense of 'own'. Thus *ā-k* (or *aj*) *aj* *aj* *terai* belongs to his father.

The pronoun of the third person ('he', 'that') is *ai* or *ai* sing. plur. *ai*, obl. plur. *en* or *ai* 'there'.

'This' is *ai* (sometimes *ai*) obl. sing. *ai* or *ai* plur. *ai* or *ai* = 'here', *ai* = 'thus'.

Jo obl. sing. *jo* nom. plur. *jo* obl. plur. *jo* is the demonstrative pronoun 'that', and the relative pronoun 'who', *jad* or *jal* = 'that' when *jo* = 'that' 'who'.

Kun (which does not change in declension) is 'what', *kū* = 'what', *Jo* = 'any one', *some*. *Iti* = 'with this', *Iti* = 'with this', *Iti* = 'why'.

The conjugation of **verbs** is generally as in Durgā, except that (as in Brjā) the first person plural ends in *ā* and the third person plural is not marked. Thus—

I strike, etc.

	६२	१
१	<i>ai</i> <i>ai</i>	<i>ai</i> <i>ai</i>
२	<i>ai</i> <i>rai</i>	<i>ai</i> <i>rai</i>
३	<i>ai</i> <i>rai</i>	<i>ai</i> <i>rai</i>

The compound participle ends in *la*. *Jar* or *ar* is *ai* *ai* *ai* *ai* *ai*, *ai* *ai*, having struck. The noun of agency ends in *lū* as in *ai* *lū* an inhabitant.

The auxiliary verb is both the Brjā and the Jupuri form. Thus—

(Brjā) *mai* *lū*, I am, *ai* *lū* (plur. masc. *la*), I was.

(Jupuri) *mai* *ai* *lū* I am, *ai* *ai* *lū* (plur. masc. *ai* *lū*) I was. The Brjā form is the more usual.

The definite present is formed by adding the auxiliary verb to the simple present. Thus *mai* *ai* *lū* *lū*. The imperfect is formed by adding *ai* to the root which is conjugated with the past tense of the auxiliary. Thus (singular) *ai* *ai* *lū* (plural) *ai* *ai* *lū*, and so for all persons.

The letters *s* and *l* are often added pleonastically to the third person of verbs. They are relics of old pronouns. Thus *lai* *ai*, he said, *pucllū* *ai*, he asked, *marai* *lū*, he may strike.

In one important point of construction Darghāṅg agrees with most of the Rājasthani dialects, and with Gujarati. When a transitive verb occurs in Hindi in the past tense, it is used either passively, or impersonally. Thus (passively) *us-ne* *stri* *marī*, a

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M A)

SPECIMEN I.

कोई आदमी कौ दो बेटा हा । उन-में सँ छोटा बेटा नै जँ का वाप सँ
 कई वाप पूँजी-में-सँ जो मेरी पाँती आवै सो मो कूँ दै । जँ नै जँ की पूँजी
 उन कूँ बाँट दी । थोड़ा दन पाछै छोटा बेटो सारी पूँजी ले के दूर परदेस
 में चल्यो गयो । जहाँ जा कर जँ नै जँ की पूँजी गैर चलय में उडा दी । जँ नै
 सब पूँजी उडा दी । पाछै जँ देस में भोत सो काल पड गयो । जद वो
 काँगाल हो गयो । वो गयो अर जँ देस का रैवाला कै एक कै जा कर रयो । जँ नै
 जँ कूँ सूर चरावा कूँ खेतन पै खँदायो । जो पातडा सूर खावै हा जिन सँ वो
 पेट भरवा कूँ राजी हो । कोई आदमी जँ कूँ काँई वी नई दे हो । जब जँ कूँ
 ज्ञान आयो जब जँ नै कई मेरा वाप का चाकरन कूँ रोटी घसी अर मैं भूको
 मरूँ हँ । मैं उठूँगो अर मेरा वाप कनै जाजँगो अर जँ सँ कूँगो वाप मैं-नै
 सरग को पाप कखो अर तेरो पाप कखो अर मैं अखो नै रछो सो तेरो
 बेटो कुवाजँ । तेरा नोकरन में मो कूँ वी एक नोकर राख ले ॥

TRANSLITERATION AND TRANSLATION.

Koi	ad'mi	hai	do	beta	ha	Un	mẽ	sũ	chhota	beta	nai	
A certain	man	to	two	sons	are	Them	in	from	the younger	son	by	
ũ	ha	bap	sũ	hai	bap	pũjĩ	mẽ	sũ	jo	meri	pãti	awai
his	father	to	it	was	said	father	property	in	from	what	my	share
so	mo	kũ	dai	ũ	nai	ũ	hi	pũjĩ	un	kũ	bãt	di
that	me	to	give	Him	by	his	property	them	to	dividing	was	give
A	few	days	after	the younger	son	all	property	taken	having	a	far	
par	des	mẽ	chalyo	gayo	Whã	ja	kar	ũ	nai	ũ	hi	pũjĩ
foreign	count	y	into	went	away	There	gone	having	him	by	his	property

gar chalan-mē ura-di Ū-nai sab pūji ura-di, pachhai
 bad conduct in was-wasted Hum-by all property was-squandered, afterwards
 ū des-mē bhot-so lal par gayo Jad wo lāgal ho-gayo Wo
 that country in a-great famine fell Then he poor became He
 gayo ar ū des ha raibala hai ek-kai ja-kar rayo Ū-nai ū-kū
 went and that country of inhabitant-to one to gone having lived Hum-by him-to
 sur charaba-kū lhetan pai, khādayo Jo patra sur khawai-ha
 swine feeding for fields-in was-sent Which husks swine eating-were
 jū-sū wo pet bhar-ba-kū raji ho Koi ad'mi ū kū kāi
 them-from he belly filling for pleased was Any man him-to anything
 bi nai de ho Jab ū kū gyān ayo jab ū-nai
 even not giving was When him-to understanding came then him by
 kai, 'mera bap ka chakaran-kū roti ghan, ar maī bhuko
 it-was said, 'my father of servants-to bread much(-is), and I hungry
 marū-hū Maī uthūgo ai mera bap kanai jāūgo, ar ū sū
 dying am I will-arise, and my father near will-go, and him-to
 kūgo, "bap, maī-nai sarag-ko pap karyo, ar tero pap karyo,
 will-say, "father, me by heaven of sin was-done, and thy sin was-done,
 ar maī asyo nai rahyo so tero beto kuwaū, tera
 and I such not remained that thy son I should be-called, th
 nokaran-mē mo-kū bi ek nokar rakh-lai"
 servants in me also one servant keep""

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE, JAIPUR)

(Rev G. Macchister, M.A.)

SPECIMEN II

एक राजा छी नपुत्री । जो मैतरी भाडू काडवा आवै-ही राजा हात मूँडो घोवै-छो । मैतरी-नै राजा-कुँ देखर आप-का मूँडा-कै आडो ढोकारो लगा-लीयो । फेर राजा-नै कईअस में देसपती तो राजा अर मैतरी-नै मो-कुँ देखर मूँडा-कै आडो ढोकारो कसाँ लगायो । फेर मैतरी-कुँ बुलाई । पृथ्वीस में देसपती तो राजा । तै-नै आडो ढोकारो क्यों लगायो मो-कुँ देखर । मैतरी-नै कई माहाराज क्यों-ई नई । न्यों ई कुसी मेरी लगा-लीयो । जँ नै राजा-नै कई कै साँची कै । फेर जँ-नै कई कै म्हाराज म्हारो घर-को मैतर मो-कुँ मारै । तुम नपुत्री हो । तुमारो मूँडो देखवा-को धरम नई । जब राजा-नै अपणा नौकरन-कुँ हुकम दे-दीयोस जा-कर देखो साँच्याँ-ई ई-कुँ भंगी मारैक नई । उन-नै जार देखीस साँच्याँ-ई जँ मैतरी-कुँ मारी । फेर उन-नै आ कयोअस मारी । जब जँ-नै राजा-नै देखीअस साद-सत-की बंदगी करो । सो साद-संत आवै जी-की-ई वो बंदगी करै । अर रोजीना धरम पुन करै । अब जँ-कै तो बेटा-की लग्गीअस कोई दाय करर बेटा होय आपणै । आपाँ तो नपुत्री हाँ । जँ-को बाग सूको पड़ो-हो । एक साद जँ-में आरअस्यो उतखो सो बाग हखो हो-गयो । राजा-नै जँ की बंदगी करी साद-की । साद करामाँती है । सो अलवत या आपाँन-कुँ बेटो देगो । उन-नै राजी होर कई वच्चा माँग । वचन द्यो तो माँगूँ । वचन ई है । माँग । पुत्र-की चायना है मेरे । तेरा करम-में लख्या तो कोनी । जा दो पुत्र हो-ज्यायगा तेरे । वो तो साद हो रमतो । सो रम-गयो अर राजा म्हाँ आ-गयो आप कै । जँ-कै नवै महीनै पुत्र हो-गया । राजा राजी हो-गयो । जँ-जा घरवार बस्या ॥

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M A)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ek rajā chho nīputrī Jo mītarī jharu har'ba awai hī,
A king was sonless When the-mihtarān bloom to wield coming was,
 rājā hat mūdo dhowai chho Mañī nāi rājā kū dekhar
the-king hand face washing was The mihtarān by the king having seen
 ap ka mūda kai ado dhol 'ro laga hīyo Phī rājā nāi kai as
her own face to screen a basl et was applied Then the king by it was said,
 'mañ des patī to rājā, r mītarī-nāi mo kū
'I country lord verily king(am), and the mihtarān by me
 dekhar mūda lai ado dhok'ro lāsā lgaṃo mo kū dekhar?'
having seen the face to screen a basl et wly was applied me having seen?'
 Pher mītarī kū bulai puchhis mañ des pati to
Then the mihtarān to it was called she was asked 'I country lord verily
 lgaṃ, tāñ-rī ado dhol 'ro lō lgaṃo' Mītarī nāi
king(am), tlee by screen a basket why was applied? The mihtarān by
 l rī 'Maharāj lō ī nī Nṛ ī kusi mīrī
it was said 'Your Majesty wly indeed is not Thus verily pleasure my
 lga hīyo Ū nāi rājā rī l rī lai 'sāchi lai' Pher
it was applied Him by tlee king by it was said tlat 'truth speak' Then
 ū nāi l rī l rī 'Mharī mharī ghī lo mītar mo lū mārī
her by it was said tlat, Your Majesty, my house of mihtar me may beat
 lum nīputrī ho Tum ro mūdo dī hī hī lo dhīram rī' Trī
You sonless nje You face seeing of religion is not' Then
 rājā nāi ap'ī naul' rī-l ū hul am dī dīyos 'ja kar dīkho
the king by his own servants to command was given, 'gone having see
 sāchyā ī ī kū bhīngī marāh nāñ' Un rī jār
in truth verily this one the mihtar beats (or) not' Them by having gone
 dekhis, sāchyā ī ī mītarī-kū marī Pher un nāi
she was seen, in truth-verily that mihtarān to she was beaten Then them by

a layo as mari Jab ũ nai raja nai
having come it was said she was beaten Then that by king by
 delhi as sad sant hi band gi haro So
it was seen (ie thought) 'saints holy men of' service do So
 sad sant awai ji ki i wo bandagi karu Ar rojuna dharam
saints holy-men come them of verily he service does And daily virtue
 punn karai Ab ũ hai to beta ki laggi as
holy actions he does Now him to verily son of (the thought) was pleasing
 loi day karar beti hoya ap'ru Apā to
some contrivance having-made sons may become to is We verily
 naputri hū Ū ho bag suko puryo ho Lk sad ũ marī
sonless are Him of the garden dry fallen was A saint it is
 ar asyo utaryo so b g harvo ho gryo Rajr nai ũ ki
having come such alighted that garden grace became The king's, him of
 bandagi karu sad hi Sad karamāti hai So
service was done the saint of The saint a worker of- his acies is So
 al'bat ya apān kū beto dgo Un nri rji hai
certainly he us to a son will give Him by pleased having become
 hu bachcha māg Bachan dyo to māgū Bichan i
it was said child ask Promise give the; I ask Promise verily
 hai Māg Putr hi chiy'na hai murai Teri karam mōi lakhya
is Ask Son of desire is to-me Thy fate in written
 to koni Ja do puti ho jiy'ga terai Wo to
verily (the; are) not Go two sons will become to thee That verily
 sad ho ram'to So ram gayo ai rija mhlā
saint was a wanderer So he-wandered away and the king to the palace
 a gayo ap hi Ū hai nawaī mahuru putr ho gya. Raja
came his own in Him to night in month sons became The king
 raji ho gayo Ū la ghai bar basya
pleased became His house (and) home were established

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king who had no sons. One day he was washing his hands and face when the Dame of the Broom came to sweep up the place. Directly she saw the king she hid her face behind her basket. Said the king: Here am I monarch and lord of all. Why did the Mihṭaran hide her face with a basket directly she saw me? So he called her to him and asked her saying: Here am I monarch and lord of all why did you hide your face behind a basket? Said she: Your Majesty there was no

A woman of the Mihṭar caste commonly called a Mihṭaran. A man of the same caste is called Mihṭa or Bhan. It is an unlucky thing for a woman to see a child of her person.

particular reason for me to do it. I just put the basket before my face because it struck me to do so. Said the ling, tell the truth. Then she replied, Your Majesty the Mihtai, my husband will give me a drubbing. For you have no son and it is not right that I should see your face. Then the king told his servants to go and see if really and truly the Mihtai would beat her or not. So they went and saw that as a matter of fact she was beaten and they returned to the ling and told him that she had got the drubbing she expected.

So the ling thought to himself that he must do homage to sunts and holy men. And whenever a saint or a holy man came to his kingdom he did homage to him and every day occupied himself in virtuous and charitable deeds. For he thought to himself how nice it would be to have a son and that he must do all he could to get one. Now his garden was all dry and withered up and one day a saint who alighted in it was so very holy that it immediately all over became fresh and green. The king did homage to him.

This is a worker of miracles, said he to himself, and will certainly give me a son. The saint was pleased at his devotion and said to him, my child ask a boon. Promise to grant it, said the ling, and I will ask it. The promise is given. Ask. Holy su, I long for a son. Sons are not written in your fate. But nevertheless depart in peace for two sons will be born to you. The saint was a wanderer and went his way and the king returned to his palace. On the ninth month the sons were born and he was happy for now his family was established.

KĀLĪMĀL

Kālmāl is spoken in Jaipur State immediately to the south of Dangī, between it and Dangbhāṅg on the borders of the Karauli State. It is spoken by 81,216 people.

It closely resembles Dangbhāṅg. Nouns and adjectives in *o* have their oblique forms both in *a* and *e*. 'My' is *mhaṣo* and *meṣo*, 'thy,' *thaṣo* and *teṣo*, 'your,' *tamaṣo*, 'this' *ya*, 'he,' 'that,' *wa* or *ū* (obl plur *un*), 'who?' *laūn*. Verbs form their first persons plural as in Dangbhāṅg, and their third persons plural as in Dangī.

Samples of Kālmāl will be found in the List of Words. It is quite unnecessary to give further specimens. A grammar and specimens of the dialect will be found in Mr Macalister's book.

DŪGAR WĀRĀ

In Jaipur the word *dūgar* means a hill' and hence *Dūgar wārā* means the language of the hill country. It is spoken by 108 766 people south west of Dangri and immediately to the north west of Kalimal. It only differs from the latter dialect in being more strongly infected with Jaipuri. In fact it could with equal propriety be classed as a form of that language. The main points in which it differs from Kalimal are that it is fond of using the suffix of *ka tāĩ* to represent the dative case, your is *thamao*, and who?' is *kun*. In the verb substantive it prefers the Jaipuri forms *chhū* (present) and *chho* (past) to *hū* and *ho* and the verb is conjugated in the plural sometimes like Dangri and sometimes like Jaipuri.

As in the case of Kalimal this dialect is sufficiently illustrated for present purposes by the List of Words appended. Further specimens and a full grammar will be found in Mr Macalister's work.

STANDARD LIST OF WORDS AND SENTENCES

English	Dang (karaul)	Dang (Ja pur) (where different from Dang of karaul)	Kaulmal of Ja pur (where different from Dang of Ja pur)
1 One	Dh		
2 Two	Do		
3 Three	Th		
4 Four	Chyar	Chyar	
5 Five	Pach		
6 Six	Chhai	Chhai	
7 Seven	Sat		
8 Eight	Ath		
9 Nine	Nau		
10 Ten	Das		
11 Twenty	Bas		
12 Fifty	Pachas		
13 Hundred	Saisa		Sau
14 I	Hu ho	Maĩ	Maĩ hu
15 Of me	Meran	Merō	Mharō
16 Mine	Meran	Merō	Mharō
17 We	Ham		
18 Of us	Hamaran ham'ran	Hamarō	
19 Our	Ham ran ham'ran	Hamaro	
20 Thou	Tu tar	Tu	
21 Of thee	T ran	Tarō	Tiarō
22 Thine	Taran	Tarō	Tharō
23 You	Tum	Tam	
24 Of you	Tumaran tum'ran ty ran	Tum'rō tyarō	Tamarō
25 Your	Tum'ran tum'ran tyaran	Tum'rō tyarō	Tamarō

IN THE DĀNG DIALECTS

Dang wara of Ja pur (where different from Dang of Ja pur)	Dangbhang (where different from Dang of Ja pur)	English
		1 One
		2 Two
		3 Three
		4 Four
		5 Five
		6 Six
		7 Seven
		8 Eight
		9 Nine
		10 Ten
		11 Twenty
		12 Fifty
Sau	So	13 Hundred
Mañ, hũ		14 I
Mharo		15 Of me
Mharo		16 Mine
		17 We
		18 Of us
		19 Our
		20 Thou
Tharo		21 Of thee
Tharo		22 Thine
	Tamu, tam tam	23 You
Thamaro	Tam ro	24 Of you
Thamaro	Tam ro	25 Your

English	Daḍga (Karan)	I ng (Ja pur) (where d ff ent f om Daḍg of Karan)	I a mal of Ja pur (wh re d ff nt f om D ng of Ja po)
26 Ho	Wō	U w wha	W u
27 Of him	W kan	Wa lō	Ū lō
28 He	Wa kan	Wa lō	Ū lō
29 They	Wō	Wō	Wa we
30 Of them	W n lau un lau	Un lō	Un lō
31 The r	W n lau un lau	Un lō	Un lō
32 Hand	Hat	Hat	
33 Foot	F m	F aw	Pag
34 Nose	Nal		
35 Eye	Ālh		
36 Mouth	Morhan	Moh*ro	Mhodo mhu
37 Tooth	Dat		
38 Ear	Kan		
39 Hair	R g ta	Bal	B r
40 Head	Mur	Mfr	Matho
41 Tongue	J bh		J b
42 Belly	Pēt	-	
43 Back	P th	Pāth	P th māgar
44 Iron	Loh lankar	Lol	Loh
45 Gold	Sanno	Sōnu	Sono
46 Silver	Oh da rūpan	Ohada	
47 Father	D j dau	D u	Bap dau
48 Mother	Ba jo	Mā y	Mā
49 Brother	Bh bbel*ran	Bh a	BhaI
50 Sister	Bha nī	J j	Bha n j j
51 Man	Man lī mō vār	Mō y r	A l mī n ōtyar mard
52 Woman	Ba var ha rōb ni	Ba b i	Ba rōb u

Dugar waps of Jaipur (where different from Dangi of Jaipur)	Dangbhang (where different from Dangi of Jaipur)	English
Wa	Wo	26 He
U lo	Ū lo	27 Of him
Ū lo	Ū lo	28 His
Wai		29 They
Un ko		30 Of them
Un lo		31 Their
		32 Hand
Pag	Paw pag	33 Foot
		34 Nose
		35 Eye
Mhūdo	Muṛo mḥūro	36 Mouth
		37 Tooth
		38 Lar
		39 Hair
Matho	Matho	40 Head
Jib	Jib	41 Tongue
		42 Belly
Mangar	Mor	43 Back
Lho	Lo	44 Iron
		45 Gold
		46 Silver
Bap dādo	Bap	47 Father
Ma māi	Ma	48 Mother
Bhai	Bhai	49 Brother
Bhai n	Bhai n	50 Sister
	Ad'mi manakh	51 Man
	Lugaḥ bai'ban	52 Woman

E glah	Dung (Karanl)	D n (Ja pu) (w re differen f om Dang of Karan	l a m f Ja pur (wh re d ff n f ori D an of Ja u)
53 W fe	Lagai beu'banl	Bhant ya	Bair' b nt aurat
Ch ld	Bal l chho'to	Bal l	Bac' cha b' lak
55 Son	M' ra	B t chhōra lala	Ch hōrō b. o
56 Da gl' er	Mer	Bet' chhō lai	Ch hōr bēt
57 Slave	Bandōra	B dō	
58 Cult vator	Jō a l s n	J m d r	
59 Shepherd	Bh p' waran chh r waran	Guw l	Guwar
60 God	R m y l' isur	Pa' mētur	Ram y Par'm sur
61 De l	P r t	Bh t	R. las bhut pal t
62 Sun	Sury	Sury naran	Sury
63 Moon	Chanda		Ch. d
64 Star	Tara'yā		Tarō
65 Fire	Āch	Ag	Agā
66 Water	Panyaū	P n	Pan
67 House	Bakh r	Ghar	
68 Ho se	Ghoran	Ghōra	Ghorō
69 Cov	Ga ya tāl	Gaya	
70 D g	Kul'ra	Kutta	kutto
71 Cat	B lō	B l ya	B l l
72 Cook	Mur'ga	K l'r	Murga
73 Duck	Bat' l		
74 Ass	Gadhā		
75 Camel	Ūt		
76 B-d	Char ru	Ch rya	Ch r
77 Go	Ja ban (Im' f rē)	Ja (Impe a s r gular)	
78 Bat	Klā'ban	Klā	
79 S t	Bā l lān	Bā h	

D g a r a y of J a p a r (where d i f f e r s from D a n g a of J a p a r)	D a n g h a n g (where d i f f e r e n from D a n g a of J a p a r)	E n g l i s h
Luga:	Luga: bhāt	53 Wife
Balāl	Bachōbō	54 Child
Bētō chhōrō	Bētō lar ^h Lō chhōrō	55 Son
Bētā chhōrā	Bēt lar ^h Lā chhōrā	56 Daughter
		57 Slave
Kasān p lā	Kas :	58 Cultivator
		59 Shepherd
Bhag ^h wan	B m j: Bhag ^h wan	60 God
	Rakān bhūt jand	61 Devil
S m j .	Sūm j	62 Sun
Ch ^h d	Cl adar ^h n a cl ^h l .	63 Moon
Tarō	Tarō	64 Star
	Ag ag ^h nā brā ^h dar	65 Fire
		66 Water
	Ghar j u g .	67 House
Ghar ^h	Gl hōrō	68 Horse
		69 Cow
Kuk ^h rō	Kutō g ^h dāh	70 Dog
Balāi	Bil y i balāi	71 Cat
Murgō	Mur ^h gō	72 Cook
		73 Duel
Gl n dō	Ghndō	74 Ass
		75 Camel
Ol n i	Chari	76 Bird
		77 Go
		78 Ent
		79 Sit

English	Dak (Lahu)	Dak (Jas) (Lahu of Karu)	Im of Japur (wren on f n D ng of Japur)
80 Come	Ā bu	A	
81 Bat	i bau	P	Nar
82 Stand	Pha l lat bu	Th rō lo	Uō lo
83 Do	M bu	Nar	
84 Give	Dlō la hau	D da	D
85 Run	Dau lau blaj bu	Bhaj	Bhaj dau
86 Up	Ūpar	Ūpar	
87 Near	Dh ng	L g'to	Cōdy kana
88 Down	Niche	Nichō	Nicha
89 Far	Dur alag	Dur	
90 Before	Ag'ir	ig	Age
91 Behind	Pchh r	P'chho	P'chha
92 Who	kaun k'	I op	kaun
93 What	Ka kaha	k	k.ī
94 Why	Ky	I yo	ky ^e chū chyū
95 And	Au	Ō ar	tur ar
96 But	Par	Paq	Pan
97 If	Jau	Ja	Jo
98 Yes	Hu	H	
99 No	N na	Nh	Na
100 Ala	H	H ya	
101 A father	Dajū	D u	B p
102 Of father	D ju lau	Dā lo	
103 To a father	D jū lu	D lu	
104 From a father	D ju se	Dā t	B p sū
105 Two fathers	Dō d ju	Dō da	
106 Father	Mō r b b h pu kh	D u	B p

Dura wara of Ja par (wh diff n f on Dang of Ja p	D ngbhang (who s diff ent f on Dang of Ja pu	Eng h
		80 Come
M r	M	81 Beat
Uha ha ja	Übō ho	82 Stand
		83 D e
Dō		84 G e
Bh j	Dōr bhag	85 Run
		86 Up
i i any	Khana ngy l	87 Nea
N cha	N cha	88 Down
	Durō du	89 F r
Agā	Agā	90 Before
P chha	P chha pachi ol.*r	91 Beh nd
Kun	Kun	92 Who
Kā	Kā	93 'Vl at
Ky chau	Ky	94 Why
Ar	Au ar	9 And
Pauya	Pau	96 But
Jō	Jō	97 If
		98 Yes
nah	na	99 No
		100 Alas
B p	Bap	101 A father
		102 Of a father
		103 To a fa her
B p su	B p sū	104 From a f ther
		105 Two fathers
Bap	Bap	106 Father s

English	Dang (Kam 1)	Dang (Ja pur) (where d differs from Dan of Haraul)	Ka mal of Ja pur (where d differs from Dang of Ja pur)
107 Of fathers	Pur khaa lau	Daun kō	Bapan kō
108 To fathers	Purikhan lu	DAun kū	Bapan lu
109 From father s	Purikhan so	Daun to	Bapan su
110 A daughter	Mori	Chhōri	
111 Of a daughter			
112 To a daughter			
113 From a daughter			
114 Two daughters			
115 Daughters	Bhaut mori	Chhōri	
116 Of daughters	Mōrin kas	Chhōri n kō	
117 To daughters			
118 From daughters			
119 A good man	Ek chōkhō man kh	Ek bhālō sāmī	
120 Of a good man	Ek chōkhō mankh lau	Ek bhālō sāmī kō	
121 To a good man			
122 From a good man			
123 Two good men			
124 Good men	Mul'at chōkhō mankh	Bhālō sāmī	Bhālō sāmī
125 Of good men			
126 To good men			
127 From good men			
128 A good woman	Ek chōkhī bār'banī	Ek bhāl bār'banī	
129 A bad boy	Ek band mora	Ek bārō chhō a	Ek bārō chhōrō
130 Good women	Mul'at chōkhī bār'banī	Ek bhāl bār'banī	
131 A bad girl	Ek bārī mor	Ek bārī chhōr	
132 Good	Malul cholan	Achhyō bhālō	Chhōrō achhyō
133 Better			

Dagur wara of Ja pur (where different from D m, of Ja p r)	Dangblang (where different from D ng of Ja pur)	English
Bapan kō	Bapan kō	107 Of fathers
B pan kū		108 To fathers
Bapan sū		109 From fathers
		110 A daughter
		111 Of a daughter
		112 To a daughter
		113 From a daughter
		114 To daughters
	Chhōr chhōr	115 Daughters
		116 Of daughters
		117 To daughters
		118 From daughters
Ṭk chōkh ad'm	Ṭk chhyo l m	119 A good man
Ṭl chōkh d'm kō	Ṭk chhy d'm kō	120 Of a good man
		121 To a good man
		122 From a good man
		123 Two good men
Chōkh d'm	Bhāl d'm	124 Good men
		125 Of good men
		126 To good men
		127 From good men
Ṭk chōkh baur' m	Ṭk chhī l m	128 A good woman
Ṭk baur chhōr	Ṭk baur chhōr	129 A bad boy
Chōkh baur' m	Achhī l m	130 Good women
Ṭk baur chhōr		131 A bad girl
Chōkh chhy		132 Good
		133 Better

English	Danga (Kamul)	Dang (Ja pu) (e o d ffe nt f om Dan of Ka an)	Ka ma of Ja pu (wh re d ff ent from Dang of Ja pu)
134 Best			
135 H gl	Uchan	Ucho	
136 H gher			
137 H ghest			
138 A horse	Ghōru	Ghōra	Ghōrō
139 A mare	Ghōr	Ghōr	
140 Horses	Mul'tis ghōro	Glō r	
141 Ma es	Mul't u ghō	Glō r	
142 A bull	Ala la	B jar	~ Alō
143 A cow	Gay tal	G r	
144 Bull	Mul'te u b jar ala l	B jar	Al
145 Cows	Mul't u gay tal	Gayn	
146 A dog	Kul'ta	Kutta	Kutto
147 A b toh	Kut ya		Kutt
148 Dogs	Mul'te u kul ra	Kutt	
149 B tohes	Mul't u kut y	Kutt y	Kutt
150 A he goat	Bal	Bal'r	Bal'ō
151 A female goat	Bal	Bal't ya	Bal' ohler
152 Goats	Bal a	Bal'ra	Bal'ra bal'r
153 A male deer	H nn	H ran	
154 A female deer	H nn ya	H 'n	
155 Deer	H nn	H ran	
156 I am	Hu hff	Ma hu	
157 Thou art	Tu ha	Tu ha	
158 He s	Wo ha	U ha	
159 We are	Ham ha		Ham la
160 You are	Tum han	Tan hō	

D gure nar of Jn pur (the n d ferent from D ng of Jn pur)	Dangl ng (n l e r t l fere t from Dnng of Jn pur)	Engl sh
		134 Best
		135 High
		136 Higher
		137 Highest
Ghōṛō	Gl ṣṛō	138 A horse
		139 A mare
		140 Horses
	Gl ṣṛō ~	141 Mare
Ḥarō	Ḥāḷō	142 A bull
		143 A cow
Ḥan	Ḥāḷ	144 Bulls
	G y	145 Cows
Kuk'ro	Ku'ro	146 A doe
Kuk'ri	Kutṭi	147 A kid
Ku'ri		148 Dogs
Kul'ri	Kutṭi	149 Bitches
Bak'ri	Bak'ro	150 A male goat
B ḷ'ri	Ci hūṭi	151 A female goat.
Baḷ'ri	Bak'ri bak'ri	152 Goats
	Harṇ	153 A male deer
	Har'ri	154 A female deer
	Harṇ	155 Deer
Hā chhū	Māṭ hū, ci hū	156 Tam
Tu chhū	Tiṭṭi chhū	157 Thonart
W ch'ni	Wāṭṭi ch'ni	158 Doe
Han ch'~	Hāṭṭi ch'~	159 Wena
Ta ch'~	Tuṭṭi ch'~	160 You are

English	Dang (Karaul)	Dang (Ja pur) (who is different from Dang of Karaul)	Lat na of Ja pur (who is different from D _{na} of Ja pur)
161 They are	We haĩ		
162 I was	Me han	Maĩ hō hattyō	Maĩ hō
163 Thou wast	Tu han	Tu hō hattyō	Tu hō
164 He was	We han	U hō hattyō	Wa hō
165 We were	Ham he	Ham he hattyō	Ham ha
166 You were	Tum he	Tum h hattyō	Tam ha
167 They were	We he	We he hattyō	Waĩ ha
168 Be	Hō	Hō	Hō
169 To be	Hōban	Ha bō	Hōbō
170 Being	Hōtan	Hattyō (ne)	Hōtō
171 Having been	Haĩ laĩ	Har	Hōr
172 I may be			
173 I shall be	Hā haugō	Maĩ hūgō	Maĩ hōūgō
174 I should be			
175 Beat	Pit	Pit	Mar
176 To beat	Pitaban	Pit'bo	Maĩ'bo
177 Beating	Pit'tan	Pit'tō	Maĩ'tō
178 Having beaten	Pit' laĩ	Pitai	Marar
179 I beat	H pitu	Maĩ pitu	Maĩ maru and so on
180 Thou beatest	Tu pitai	Tu p tai	
181 He beats	Wō pitai	U p tai	
182 We beat	Ham pitai	Ham p tai	Ham marĩ
183 You beat	Tum p tau	Tam p to	
184 They beat	We p tai	We pitai	
185 I beat (Past Tense)	Me nō p tyau	Maĩ ne p tyō	Ma naĩ maryō a d so o
186 Thou beatest (Past Tense)	Te ne p tyau	Tai ne pitō	
187 He beat (Past Tense)	Wa nō p tyau	Wa nō p tyō	

Dūgar w. of Ja pur (where different from a Daugi of Ja pur)	Dangbhang (where different from Daugi of Jaipur)	English
Wei chhañ chhañ .	We hañ, chhañ	161 They are
Hñ chhō	Mañ hō chhō	162 I was
Tu chhō	Tu hō chhō	163 Thou wast
Wa chhō	Wō hō, chhō	164 He was
Ham chha	Ham hā, chha	165 We were
Tam chha	Tam hā, chha	166 You were
Wai chhañ	Wō ha, chhañ	167 They were
Hai	Hō	168 Be
Haibo	Hōbō	169 To be
Haibō (<i>Past Part hō</i>)	Hōibō	170 Being
	Hñ	171 Having been
		172 I may be
Hu hōgñ		173 I shall be
		174 I should be
Mar	Mar	175 Beat
Marbō	Marbō	176 To beat
Mārñ	Mārñ	177 Beating
Marar	Marar mar kar	178 Having beaten
Hu marñ, and so on	Mañ m rñ	179 I beat
	Tu marañ	180 Thou beatest
	Wō mārañ	181 He beats
Ham marañ or marñ	Ham marñ	182 We beat
Tam marñ	Tam marñ	183 You beat
Wai marañ marañ	Wō mārañ	184 They beat
Mañ mar marñ and so on	Mañ marñ	185 I beat (<i>Pres. tense</i>)
	Tñ marñ	186 Thou beatest (<i>Pres. Tense</i>)
	Wō māryō	187 He beats (<i>Pres. Tense</i>)

English	Dang (Karaul)	Dang (Jaipur) (where different from Dang of Karaul)	Jaipur (where different from Dang of Jaipur)
188 We beat (<i>Passive Tense</i>)	Haman nē patyau	Ham nē patyō	
189 You beat (<i>Passive Tense</i>)	Tuman nē patyau	Tam nē patyō	
190 They beat (<i>Passive Tense</i>)	Win nē p tyau	Un nē p tyō	
191 I am beating	Hā patu l u	Mañ pitfī hu	Mañ marfī hū
192 I was beating	Hu pita rāhyau l au	Mañ p tai hō	Mañ marai hō
193 I had beaten	Mo nē p tyau han	Mañ nē p tyō hō	Mañ nai maryō l o
194 I may beat	Hā pitfī	Mañ p tū	Mañ maru
195 I shall beat	Mo p tūga	Mañ p tugaō	Mañ marūgō a d so on
196 Thou wilt beat	Tu p ta gau	Tu p taigō	
197 He will beat	Wō putaugau	U p taigō	
198 We shall beat	Ham p ta'gai	Ham p taigō	Ham mar'gā
199 You will beat	Tam p ta'gai	Tam p taigō	Tam marūgā
200 They will beat	Wō putai'go	Wō p taigō	Wāu mara'gā
201 I should beat			
202 I am beaten	Mo p tyau jāu hu	Mañ p tyō (or p tyō) hu	Mañ ptyō hu
203 I was beaten	Hu p tyau	Mañ p tyō (or ptyō) hō	Mañ ptyō hō
204 I shall be beaten	Hr p tyau j ugan	Mañ putugō	
205 I go	Hu lga jau	Mañ jau	
206 Thou goest	Tu d'gai j u	Tu jaya	Tu jya ha
207 He goes	Wō d'gai j au	U jaya	W jya ha
208 We go	Ham digai j au	Ham jaya	Ham jaw
209 You go	Tam d'gai j au	Tam jawō	Tam jawō
210 They go	Wō digai j au	Wō jaya	Wai jawañ
211 I went	Hu gayau	Mañ gayō	
212 Thou wentest	Tu gayau	Tu gayō	
213 He went	Wō gayau	U gayō	
214 We went	Ham gayō		Ham गया

Dang w ɪn of Ja par (where different from Dang of Ja par)	Dangbbung (where different from Dang of Ja par)	English
	Ham maryō	188 We beat (<i>Past Tense</i>)
	Tum maryō	189 You beat (<i>Past Tense</i>)
	We maryō	190 They beat (<i>Past Tense</i>)
Hu maru chhu	Maĩ maru hũ	191 I am beating
Hu maru chhō	Maĩ mara-bhō	192 I was beating
Maĩ nai maryō chhō	Maĩ nai maryō hō	193 I had beaten
Hu maru	Maĩ maru	194 I may beat
Hu marūgō and so on	Maĩ ma ugō	195 I shall beat
	Tu maraigō	196 Thou wilt beat
	We maraigō	197 He will beat
Ham marāga	Ham mar āga	198 We shall beat
Tam marōga	Tum marōga	199 You will beat
Wai maraĩga	We maraiga	200 They will beat
		201 I should beat
Hu patyō chhu	Maĩ patyō hu	202 I am beaten
Hu patyō chhō	Maĩ patyō hō	203 I was beaten
Hu patugō	Maĩ patigō	204 I shall be beaten
Hu jau		205 I go
Tu jya chhai	Tu jawai	206 Thou goest
Wa jya chhau	We jawai	207 He goes
Ham jawā	Ham jawā	208 We go
Tam j wō	Tum jawō	209 You go
Wai jfā	We jawai	210 They go
		211 I went
		212 Thou wentest
		213 He went
Ham gaya	Ham gaya	214 We went

English.	Dāngī (Kasauli).	Dāngī (Jaipur) (where different from Dāngī of Kasauli).	Kālmāl of Jaipur (where different from Dāngī of Jaipur).
215. You went . . .	Tam gayē . . .	Tam gayē . . .	Tam gayā . . .
216. They went . . .	Wē gayē . . .	Wē gayē . . .	Wai gayā . . .
217. Go . . .	Jā . . .	Jā . . .	....
218. Going . . .	Jātan . . .	Jāto . . .	....
219. Gone . . .	Gayān . . .	Gayē . . .	....
220. What is your name ?	Tiyāran kā nām hai ?	Tērō kā nām hai ?	Tamārō kā nām hai ?
221. How old is this horse ?	Yē ghōraṇ kitōk dīnan-kau hai ?	ī ghōrā kitōk dīnān-kō hai ?	Yā ghōrō kitōk bar'nan-kō hai ?
222. How far is it from here to Kashmir ?	Jhā-sū Kashmir kitōk parai ?	Yhā-tē Kashmir kitōk dūr hai ?	Kaspir nyā-sū kitōk dūr hai ?
223. How many sons are there in your father's house ?	Tiyārō dājū-ki bākhari-mū kitōk māyā hai ?	Tyārō dāo-kē ghar-mō kitōk bēṭā hai ?	Tamārō (sic) bāp-kē (sic) ghar-mai kitōk bēṭā hai ?
224. I have walked a long way to-day.	Āj hū niri dūri dīgyō-hū .	Āj māī bhaut dūr chalyō-hū .	Āj māī bhaut chalyō hū .
225. The son of my uncle is married to his sister.	Mārō kākā-kau mōṛā wā-ki bhāīnā-sū byāhyān-hai.	Mārō kākā-kō bēṭā-kō bhyāw wā-ki bhāin-tē hūyō-hai.	Mārō (sic) kākā-kā bēṭā-kō bhyāw wā-ki bhāin-sū hūyō-hai.
226. In the house is the saddle of the white horse.	Dhaurē ghōrō-kau palāṭchā bākhari-mō hai.	Dhanlē ghōrā-ki jīn ghar-mō hai.	Saphēd ghōrā-ki jīn ghar-mai hai.
227. Put the saddle upon his back.	Wā-ki pīṭhī-pai palāṭchā ghālī-dē.	Jin wā-ki pīṭh-pai dhārō .	Jin wā-ki pīṭh-pai dhar-dai.
228. I have beaten his son with many stripes.	Mā-nē wā-kō mōṛā-kai kitēkan kōrā mārō.	Māī-nē wā-kō bēṭā-kū bhaut kōr'raṇ-tē pīṭyō-hai.	Māī-mai wā-kō (sic) bēṭā-kū bhaut kōr'raṇ-sū māryō-hai.
229. He is grazing cattle on the top of the hill.	Dāgariyā-pai wō dhōr charāy rahyān-hai.	Ū pāhar-kō ūpar dhōr charāwai-hai.	Wā dōgar-kai upar dhōr charā-rō-hai.
230. He is sitting on a horse under that tree.	Rūkh-kē nichē wō ghōrō-pai baīṭhyān-hai.	Wā rūkh-kō nichē ū ghōrā-par baīṭhyō-hai.	Wā rūkh-kai nichai wā ghōrā-pai baīṭhyō-hai.
231. His brother is taller than his sister.	Wā-kau bhēk'raṇ wā-ki bhāīnā-sē ūchan hai.	Wā-kō bhāī wā-ki bhāin-tē lambō hai.	Wā-kō bhāī wā-ki bhāin-sē lambō hai.
232. The price of that is two rupees and a half.	Wā-kau mōl aṭhāl rapaiyā hai.	Wā-kō mōl dhāī rapiyā hai.	Wā-kō mōl dhāī rīpyā-hai.
233. My father lives in that small house.	Māraṇ dājū wā lhaurī bākhari-mō hai.	Mārō dāū wā lhyēr ghar-mō rahai-hai.	Mārō (sic) bāp wā chhōṭē (sic) ghar-mai rahai-hai.
234. Give this rupee to him .	Yā rupaiyā-ī wā-kū dhō-ghālī.	Yā rupiyā wā-kū dai-dai .	Yā rīpyō wā-kū dyō .
235. Take those rupees from him.	Win rapaiyān-sē wā-pai-sē lai-lai.	Wō rupiyā wā-pai-tē lai-lawō.	Wai rīpyā wā-sē lyō .
236. Beat him well and bind him with ropes.	Wā-kū jēwarā-sē bāḍhan, aur khūp pīṭan.	Wāya khūb pīṭō ar wāya jēwarān-tē bāḍhō.	Wā-kū khūb mārō, ar rāsān-sē bāndyō.
237. Draw water from the well.	Kūā-sā pānyāū khaṭchāu .	Kūwā-mē-tē pāpī aīchō .	Kūwā-sū pānī kīḍ-lai .
238. Walk before me .	Mārō ūgō dīgi . . .	Mārō āghai chālō . . .	Mārō (sic) āgai chal . . .
239. Whose boy comes behind you ?	Tamārō pīchhāri kaun-kō māyā āwai-hai ?	Kōp-kō chhōrā tyārē pīchhai āwai-hai ?	Tārō (sic) pīchhāri kaūn-kō chhōrā āwai-hai ?
240. From whom did you buy that ?	Taman-sē wā-kū kaun-pai-sē mōl linaī ?	Kōp-pai-tē tam-nē ū mōl līyō ?	Tam-nai wā kaūn-sū mōl līnū ?
241. From a shopkeeper of the village.	Gām-kō ēk banīyā-sē .	Gāw-kō ēk ḍukan-wālē-pai-tē.	Gāw-kā ēk banīyā-sē .

Dugar war: of Ja pur (w) ere different from Dangi of Jaipur)	Dangbhang (where d is erent from Dangi of Jaipur)	English
Tam गया	Tam गया	215 You went
Wai गया	Wō गया	216 They went
	Ja	217 Go
	Jatō	218 Going
	Gayō	219 Gone
Tharō k̃i ñw chhai ?	Tumarō k̃i ñw hai ?	220 What is your name ?
Ya ghōrō latak̃ dañ lō chhai ?	Yō ghōrō k̃a-baras lō hai ?	221 How old is this horse ?
Yai sū Kashmir latak̃ dur chhai ?	Kasmir nyh̃ sū latti dur hai ?	222 How far is it from here to Kashmir ?
Tham̃ ira bap̃ k̃a ghar maĩ latak̃ beti chhai ?	Tham̃ ira bap̃ k̃a ghar maĩ k̃a beti hai ?	223 How many sons are there in your father's house ?
Aj hū gham̃ dur chalyē chhū	Aj maĩ bhōt̃ dūr chalyō hū	224 I have walked a long way to day
Mhaĩ kaka k̃i b̃ti k̃i byaw un k̃i bhāi sū hi chhai	M̃ra kaka lō b̃t̃ir u k̃i bhāiñ k̃i par̃nyu hai	225 The son of my uncle is married to his sister
Dhañi ghōr̃i k̃i jūn ghar maĩ chhai	Dhōl̃i g̃i wa k̃i jūn ghāi mo hai	226 In the house is the sad dle of the white horse
Jin ū k̃i m̃g̃iañ jās dhar dō	Ū k̃i pith par̃ jūn karō	227 Put the saddle upon his back
Maĩ nai u k̃i beti k̃i ghāi lōr̃in sū m̃ ryo chhai	Maĩ nai ū k̃i beti-k̃i bhōt̃ lōr̃in sū m̃ ryo hai	228 I have beven his son with many stripes
W̃i dugar k̃a upur dh̃ dā charwāi chhai	Wō dūgar-k̃i m̃i thū par̃ dh̃ dā c̃i wā ryo hai	229 He is tending cattle on the top of the hill
W̃a u r̃ikh̃r̃ k̃a nichai ghōr̃i p̃a b̃athyō chhai	Wō u r̃ikh̃r̃i k̃a nichai ghōr̃i p̃a b̃athyō hai	230 He is sitting on a horse under that tree
Ū lō bhāi u k̃i bhāi sū l̃mō chhai	Ū lō bhāi ū k̃i bhāiñ sū l̃mō hai	231 His brother is taller than his sister
Ū lō mōl dū u ripyā chhai	Ū k̃i mōl dū u ripyā hai	232 The price of that is two rupees and a half
Mhaĩ b̃ip̃ i l̃h̃rya ghar maĩ rahai chhai	M̃ra b̃ip̃ ū chhōt̃i ghar m̃ rai hai	233 My father lives in that small house
Yu ripyō ū k̃a l̃i d̃i dāi	Yō ripyō ū k̃i sūpō	234 Give this rupee to him
Wai ripyā ū sū k̃i l̃yō	Wai ripyā ū ū l̃yō	235 Take these rupees from him
Ū k̃a t̃i k̃hub m̃r̃iñ ar jow̃r̃iñ sū bidh̃ dō	Ū k̃a k̃hub m̃r̃iñ jow̃r̃iñ sū bid̃	236 Bent him well and bind him with ropes
Kaw̃i maĩ aĩ p̃ini k̃i dō	Kuwa aĩ p̃ini bhārō	237 Draw water from the well
Mhaĩr̃a agai ch̃it̃	M̃ra agai ch̃al̃	238 Wall before me
Kuñ lō chhōr̃i thū m̃rai p̃ichhai wai chhai ?	Iam̃rai p̃ichhōk̃r̃iñ kuñ lō p̃ik̃lō wai hai ?	239 Whose boy comes be hind you ?
Tam̃ nai w̃a l̃up̃ sū mōl l̃yō ?	Tam̃ nai wō kuñ sū mōl l̃yō ?	240 From whom did you buy that ?
G̃w̃ l̃a c̃k̃ d̃akand̃a aĩ	G̃i k̃i l̃ d̃il and̃ r̃sū	241 From a shop/ceper of the vill go

KANAUJĪ

The town of Kanauj is situated at the south east end of the Farukhabad district, and the language of that locality may be considered to be the standard form of Kanaujī. It is that illustrated by the preceding skeleton Grammar.

It has hitherto been wrongly considered that at the north-western end of Farukhabad the language was Braj Bhakha or Antarbēdi. This is wrong. Kanaujī is, as will be shown, spoken all over the district. The total number of speakers of Kanaujī in Farukhabad is 712 500. The local authorities divided this into—

Antarbēdi	678 900
Hindī	33 600
	<hr/>
TOTAL	712 500
	<hr/>

Both are, however, Kanaujī.

[No. 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(EAST OF DISTRICT FARUKHABAD)

एक जने-को दोए लड़िका हते । उनमें-से छोटे-ने बाप-से कही कि हे पिता मालु-को हींसा जो हमारो चाहिये सो देखो । तब उन-ने मालु उन्हें बाँट-दयो । और थोरे दिनन पीछे छोटे लड़िका-ने सब कुछ इकट्ठा करि-के एक दूरि-के देस-को चलो-गयो और हुआँ अपना मालु तुरे चलन-में उड़ायो । और जब सब खरच कर-चुको उस मुल्क-में बड़ो अकालु परो और बहु कंगाल हुइ-गयो । तब उस मुल्क-की एक रईस-की हियाँ लागि-गयो । उन-ने उसे अपने खेतन-में सूअर चरइवे-की पठयो । और उसे चाह हती कि उन बकलन-से जो सूअर खात-हैं अपना पेटु भरैं कि कोई उस-देत-नाई-हतो । तब होसु-में आय-के कहन लगी कि हमारे बापु-के कितने मजूरनको रोटी बहुत है और हम भूखों मरतहैं । मैं उठ-की अपने बापु-के तीर जेहों और उन-से कहैं कि पिता हम-ने देव-को और तुम्हारो दोख करो-है और अब इस लाइक नाहीं कि फिरि तुम्हारे बेटा कहावैं । हमें अपने मजूरन-में-से एक-को बरोबर बनाओ । तब उठि-की अपने बाप-के तीर चलो । और वे अभै दूर हते कि उसै देखि-के बापु-काँ दया लगी और दौरि-के उस-काँ गरे लगाय-लओ और चूमो । बेटाने उस-से कही कि हे पिता मैं-ने देव-को और तुम्हारो पापु करो और अब इस लाइक नाहीं कि फिरि तुम्हारो लड़िका कहाजैं । बाप-ने अपने नौकरन-से कही कि अच्छी-से अच्छी पोशाक निकास-लावो और इस-काँ पहिरावो और हम-सब खायें और खुसी मनावैं । काहे-से कि हमारो यह लड़िका मरो-हतो सो अब जियो-है । खुइ-गयो-हतो अब मिलि गयो-है । तब वे खुसी करन लागे ॥

उस-को बड़ो लड़िका खेत-में हतो । जब घर-के नगीच आवो और गैवो और नाचिवो सुनो तब एक नौकर-को बुलाय-के पूछी कि यी का है । उस-ने उस-से कही कि तुम्हारो भाई आवो-है और तुम्हारे बापु-ने बड़ी जेबोनार करी-है काहे-से कि उसै भलो चंगा पाओ । उस-ने रिसाय-की भीतर जानो

नाहीं चाहो । तब उस-के बापु-ने बाहिर आय-के बहि-काँ मनाओ- । उहि-ने बापु-से कहौ, देखो दूतनौ बरसन-से हम तुम्हारी सेवा करत-हैं और कब-हैं तुम्हारे अगिया-की बहिर नाहीं चलत-हैं । परतु तुम-ने कब-हैं एक बकरी-को बच्चा हमें नाहीं द्यो कि हम अपने मिलापिन-की संग खुसौ मनाते । और जब तुम्हारी यह लड़िका आवो जिन-ने तुम्हारी मालु पतुरिअन-में उड़ाओ तुम-ने उहि-की बड़ी जेओनार करी । उहि-ने उस-से कहौ अरे बेटा तुम सदा हमारे तीर रहे और जो-कुछो हमारे है सो तेरो-ई है । पर खुसौ मनइवो और राजी होइवो चाहिये काहे-से कि तुम्हारी यह भाई मरो-हतो सो जिओ-है और खुइ-गओ-हतो सो अब मिलो-है ॥

CENTRAL GROUP.

WESTERN HINDI

(WEST OF DISTRICT FAIR HARBOR)

[illegible]

ʔi bʔiobai banʔo ʔib uthi he ap'ne bap ʔe ʔi chrʔo
of (to) equal male Then arisen having his own father of near he went
 Auru ʔe ʔibhai dur hʔe ʔi usʔi dʔʔhi ʔe bapʔi ʔi dʔʔʔ
And I e yet far off was that him seen having the father to pity
 ʔʔi auru dʔʔʔi ʔe us ʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
was attached and un having him on neck embraced and kissed The son
 ne us se ʔʔi ʔi he pʔʔi mʔʔi ne Dʔʔi ʔe auru tumhʔi pʔʔi
by him to it was said that O father me by God of and fly sin
 ʔʔi auru ab is ʔʔi ʔʔi ʔi pʔʔi tumhʔi ʔʔi
was done and now this worthy not that again thy son
 ʔʔi ʔʔi Bʔʔi ne ap'ne ʔʔi ʔʔi ʔi ʔʔi ʔi ʔʔi ʔʔi
I may be called The father by his own servants to it was said that 'good than
 achʔʔi pʔʔi mʔʔi ʔʔi auru is ʔʔi pʔʔi auru ʔʔi ʔʔi ʔʔi
good dress being out and this one on put and (let) us all eat
 auru ʔʔi manʔʔi ʔʔi se ʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
and meritment male what from that my this son dead was
 so ʔʔi pʔʔi ʔʔi ʔʔi gao hato ab mʔʔi gao hai ʔʔi be ʔʔi
he now alive is lost gone was now found gone is Then they meritment
 ʔʔi ʔʔi ʔʔi
to male began

Us ʔe baʔi ʔʔi ʔʔi mʔʔi hato ʔʔi ʔʔi ʔe ʔʔi awo auru
His elder son field in was When house of near he came and
 gaʔo auru nachʔo suno ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
singing and dancing was heard then one servant called having
 pʔʔi ʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
it was asked that this what is ? Him by him to it was said that
 'tumhʔi bʔʔi awo ʔʔi auru tumhʔi bapʔi ne baʔi ʔʔi ʔʔi ʔʔi
thy brother come has and thy father by great feast made is,
 ʔʔi se ʔi usʔi bʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
what from that him well healthy it has been found' Him by
 ʔʔi ʔʔi bʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
become angry having inside to go not it was wisel Then his father by
 baʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
outside come having him it was appeased Him by the father to it was said,
 'dʔʔi ʔʔi bʔʔi se ham tumhʔi se ʔʔi ʔʔi auru ʔʔi ʔʔi
'see so many years from I your service doing am and ever even
 tumhʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi ʔʔi
you orders of out not going am but you by ever even one
 bʔʔi ʔʔi bʔʔi hamaʔi ʔʔi ʔʔi ʔʔi ʔʔi ap'ne mʔʔi ʔʔi ʔʔi
goat of young one to me not was given that my own friends of with

I husī āmānā āura jn tumharo āharj j āharj w
measurment I might have made And when you this son comes
 jn ne tumharo mdu pitunān māt āro, tum nē ubi jn jn
claim by your fortune laid out in was wasted, you by the great
 jn n 'hārī' Ūh ne ās jn ās j ta tum hārī hā n
feast was made' Him by him to it was said O son you always
 tīr rāh āura jn kachhū hū āro hū ā tō hā par hū
near were and estate were as that this surely as but so
 mān ubo āura rāj hōhō chūhū jn ā tumharo ārī
to celebrate and please to as enjoy what from the your the
 hū māro hātō ā jn hū, āura hū āro hātō ā hū māro-hū
brother dead was he alive and lost gone was he our father

In the north-western portions of Farukhabad the language is also Kanauji—not Antarbadi or Braj Bhakha as has been hitherto supposed. This will be evident from the following specimen, which is the first few lines of the Parable. The language is identical with that of the corresponding portion of the preceding specimen.

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(WEST OF DISTRICT FARUKHABAD)

एक मनई-को दोए लडिका हते । छोटे लडिका ने बाप सन कही कि
हमारे हींसा-को बाँटु करि देखो । बाप-ने उस-को हींसा बाँटि द्यो । थोडे
दिन पाछे छोटे लडिका-ने अपनो सब धनु इकट्ठो करि के परदेस निकसि-गयो ।
हुआँ सवरो माल टाल खोँटे राह-माँ उडाय-दयो । जब सब खर्च हुइ-गयो
तब उस देस-माँ अकाल पडो और वह भूखन मरन लगे ॥

TRANSLITERATION AND TRANSLATION.

Ek	manai ke	doe	larika	hate	Chhoti	laril ne	bap san
One	man of	two	sons	were	The younger	son by	the father to
kahi	hi	hamare	hisa ko	banu	karu	do	Bap
it was said	that	'my	share of	division	having made	give'	The father
ne	us ko	hisa	banu	dao	Thore	din	pachhe
by	his	share	dividing	was given	A few	days	after
larika ne	ap no	sab	dhanu	il attho	karile	pr des	
son by	his own	all	fortune	together	made having	a foreign land	
nikasi gao	Hua	sabro	mal tal	khote	rah ma	way dao	Jab
went away	There	all	riches	evil	way in	was squandered away	When
sab	l harch	hui gao	trib	us	des mī	al il paro	Aura bahu
all	expended	became	then	that	country in	famine	tell
bhul han	marin	lago					And
from hunger	to die	began					

KANAUJĪ (PACHARUĀ) OF ETAWAH

The language spoken over the greater part of the district of Etawah is Kanaujī. Only in the south, in the Doab of the Chambal and the Jamna do we hear the Bhadaunī dialect of Bundeli. To the north-west of Etawah lies the district of Mainpuri, the language of which is Braj Bhākha or Antarbēdi. To its north lies Farukhabad and to its east Cawnpore, in both of which Kanaujī is spoken. As might be expected the Kanaujī of Etawah shows traces of the influence of Braj Bhākha and of Bhadaunī, but on the whole, it is fairly pure.

In the original Rough List of the languages of this district, what is now stated to be Kanaujī, was wrongly shown as Antarbēdi. That it is Kanaujī will not be doubted after a perusal of the specimens which follow.

The district of Etawah is divided into two nearly equal parts by the river Sengar, which runs north west and south east, parallel to the course of the Jamna. There are therefore (if we exclude the Chambal Jamna Doab) two main tracts: a south western, between the Sengar and the Jamna, and a north-eastern beyond the former river. The latter tract is locally known as the *Pachar*, and local officials distinguish between the Kanaujī of the Pachar, which they call *Pacharuā*, and that of the rest of the district. Pacharuā shows more traces of the influence of Braj Bhākha, and less of that of Bhadaunī than does the Kanaujī of the unnamed south-western tract.

The following is the estimated number of speakers of these two forms of Kanaujī —

Pacharuā	200 000
Kanaujī of south west	101 000
	<hr/>
Total	301 000
	<hr/>

In 1891, the total population of the district was 727,629, and the balance is mainly made up by 55,000 speakers of Bhadaunī and 285,000 people who are reported to speak Urdu. The latter figures appear to be a needlessly large estimate, but no better one is available. I proceed to give specimens of both forms of Kanaujī.

For Pacharuā, I give a few lines of a version of the Parable of the Prodigal Son. It will be seen that there are very few local peculiarities. We have *lē*, *lē*, and *lē* for the sign of the accusative dative, and *ne* or *naī* (Bhadaunī) for the agent. The sign of the conjunctive participle is *ī* as we also find in Bhadaunī. We meet the form *aī* for *hai*, they were, which properly belongs to Braj Bhākha. The third personal pronoun is *ū*, with an oblique form *wa* or *ba* (again Bhadaunī). There is also the tendency to eliminate an *r* before another consonant which is a marked peculiarity of Bhadaunī. Thus *khachhu* for *khach* expenditure, and *paddes* for *parides*, a foreign country. The form *juā*, there, is noteworthy.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (PACHARUA)

(DISTRICT ETAWAH)

एक मनई कों दुइ लरिका हते । उन में तें छोटे ने बाप तें कहै ए
 बाप धन में ते जो हमारी होसा होय सो हमें दै देउ । तब वा ने वा कौं
 अपनो धनु बाँटि द्यो । कछु बहुत दिन नाहीं भये ऐं की छोटे लरिका सब
 कछु जोरि बटोरि कों पदेस निकारि गयो और जुचाँ लच्छई में दिन काटत अपनो
 धनु उडाय भडाय द्यो । जब वा को सब खचु ह्य चुको और वा देस में बडो
 भारी अकालु परो औ बू कगालु हुइ गयो तब बू जाय कों वा मुलिक की रहै-
 ख्यन में तें एक की हियाँ रहन लगो जा नैं वा कौं अपने खेत में सूअर चरैबे कौं
 पठ्यो ॥

TRANSLITERATION AND TRANSLATION.

Ek	manai kē	du	larika	hate	Un mē taī	chhote ne
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
bap tē	kahi	e	bap	dhan mē te	jo	hamaro hīsa
<i>the father to</i>	<i>it was said</i>	<i>O</i>	<i>father</i>	<i>property in from</i>	<i>which</i>	<i>my share</i>
hoi so	hamē	dai deu	Tab	wa ne	wa hāū	ap no dhanu
<i>may be that</i>	<i>to me</i>	<i>give away</i>	<i>Then</i>	<i>him by</i>	<i>I'm to</i>	<i>his own substance</i>
bāta	dao	Kachhu	bahut	din nahī	bhayē aī	hī chhoto
<i>having divided was given</i>	<i>Some</i>	<i>many</i>	<i>days</i>	<i>not become were</i>	<i>that</i>	<i>the younger</i>
larika sab hachhu	jori baton kē	puddes	nikai gao	aur	juā	
<i>son all anything</i>	<i>collected having</i>	<i>another country</i>	<i>out went</i>	<i>and</i>	<i>there</i>	
luchhai mē	din	kr̥tat	ap'no	dhanu	may bhray dao	Jab ba ho
<i>debauchery in</i>	<i>days</i>	<i>passing</i>	<i>his own</i>	<i>fortune was squandered</i>	<i>When</i>	<i>him of</i>
sab khachchu	huy chuko	auru	wa	des mē	baio	bhari aharu
<i>all expenditure was completed</i>	<i>and that</i>	<i>country in</i>	<i>greatly</i>	<i>heavy</i>	<i>famine</i>	
paro au bu	hangalu	hui gno	tab	bu	jay kē	wa mulik ke
<i>fell and he</i>	<i>poor</i>	<i>became</i>	<i>then</i>	<i>he</i>	<i>gone having</i>	<i>that country of</i>
rahariyan mē taī	ek ke	hiyā	rahan	lago,	ja naī	ba kō ap'ne
<i>inhabitants in from</i>	<i>one of</i>	<i>near</i>	<i>to live</i>	<i>began</i>	<i>whom by</i>	<i>him as for</i>
khēt mē	suar	charaibe kō	pathao			
<i>field in</i>	<i>some</i>	<i>feeding for</i>	<i>it was sent</i>			

KANAUJĪ OF SOUTH-WEST ETAWAH

The dialect spoken in the south west of Etawah hardly differs from that which prevails in the Pachar tract. The influence of Bhadauri is felt a little more strongly and that is all. To this we may attribute the use of *ba* (and not *taa*) for the oblique form of the third personal pronoun. To the same influence is due the use of *ba* (Bhadauri *ba*) for the nominative as well as *wah*. We may also note the use of the Agent case for the subject of an *intransitive* verb in the past tense. In this case the verb is used impersonally. Thus *ockhe lar'la ne cl'alo* the younger son went literally by the younger son it was gone. This of course is altogether contrary to the rules of Standard Hindi but is all the same quite common in this part of India. It is an instance of the preservation of a very old idiom. Compare the Sanskrit *tena chakram*.

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(SOUTH-WEST OF DISTRICT ETAWAH)

कोई आदमी को दो लडका हते । दोऊ में-से नन्हें-ने बाप से कह्यो
 कि अरे बाप रुपया पैसा-में-से जो मेरो हीसा होय सो मो-कों देखो । तब
 वा कों हीसा रुपया पैसा बाँट द्यो । घेरे दिन भये कि ओखे लडका-ने
 सब चीजें जोर-कर परदेस चलो और हुआ बुरे काम रोज रोज करत रहो ।
 और रुपया पैसा अपनो खोय द्यो । जब वा ने सब कौड़ी पैसा खोय द्यो
 तब परदेस-में भारी काल परो और वह गरीब हुइ-गयो । और वह जाय के
 हुइन-के आदमियों-में से एक-के हियाँ रहन लगे जने वा को अपने खेतों-में
 सूअर चराइवे-को पठ्यो । और वा उन कोंसों को जो सूअर खात हते आपौ
 खायी चाहत-हतो और कोऊ वा कों कुछ नही देत-हतो ॥

TRANSLITERATION AND TRANSLATION.

Koi	ai'mi k	do	lir'ka	hat	Dou m' sc	nanh' ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>The two in from</i>	<i>the younger by</i>
bap se	lari	li	ro	bap	rupya	pausa m' sc jo moio
<i>the father to</i>	<i>it was said</i>	<i>that</i>	<i>O</i>	<i>father</i>	<i>rupees</i>	<i>price in from what my</i>
hi'sa hoy	so mo lo' deo'	Tab	br lo' hi'sa	rupya	pausa	bat dro
<i>share may be</i>	<i>that me to give'</i>	<i>Then</i>	<i>his share</i>	<i>rupees</i>	<i>price</i>	<i>was divided</i>
Thoi' din	bhry	li	ochh	lar'ka ne	srh' chn'	jo' lai
<i>A few days</i>	<i>became</i>	<i>that</i>	<i>the younger</i>	<i>son by</i>	<i>all things</i>	<i>collected having</i>
pa' des	chalo	aur	har' buro	l'm	so' so'	l'oiat-r'ho
<i>a foreign country to</i>	<i>it was started</i>	<i>and</i>	<i>there</i>	<i>evil</i>	<i>deed</i>	<i>daily</i>
Aur	rupya	pausa	ar'no	khoy dro	Jrh	hi'nc
<i>And</i>	<i>rupees</i>	<i>price</i>	<i>his own</i>	<i>was lost</i>	<i>When</i>	<i>him by</i>
khoy dao	tab	pa' des m'	bhar	hal	prro	aur w'h
<i>was lost</i>	<i>then</i>	<i>the foreign country in</i>	<i>heavy</i>	<i>famine</i>	<i>fell</i>	<i>and he</i>
hui g'yo	Aur wah	jo' l'c	har' l'c	ad mo' m' sc	ck l'c	har' i'
<i>became</i>	<i>And</i>	<i>he gone</i>	<i>having</i>	<i>there of</i>	<i>men in from</i>	<i>one of near</i>
lago	ja ne	bi lo	ar'ne	khut' m'e	sua	cha' uhe lo
<i>began</i>	<i>whom by</i>	<i>him</i>	<i>his own</i>	<i>fields in</i>	<i>swine</i>	<i>feeding for</i>
						<i>it was sent</i>
						<i>And</i>

ba un kōsō lo jo sur khat hate apau khayau chahat-hato
le those husks which some eating were himself also to eat wishing was
 Aur kou ba lō kuchh nahī det-hato
And anybody him anything not giving was

KANAUJ OF HARDOI

Crossing the Ganges from the district of Faizabad we come to Hardoi the only western district of Oudh of which the language is not Awadhi. Here it is everywhere Kanauji. Local authorities recognise three or four sub-varieties but the differences are merely as to the amount of Awadhi with which the Kanauji is mixed.

The number of speakers of Kanauji in Hardoi is estimated at 1 030 000. The district has to its east Unao and Lucknow and to its north Sitapur and Kheri in all of which the language is Awadhi. It is hence natural to expect a certain infusion of that form of speech in the local Kanauji. This infusion varies from place to place but is generally very slight in amount. Only in the extreme east of the district in Tahsil Sandila and the neighbourhood is the infusion so strong as to form a mixed dialect requiring separate treatment. We may estimate the number of speakers of each of the two forms of Kanauji employed in Hardoi as follows —

Standard Kanauji slightly mixed with Awadhi	890 000
Mixed dialect of Sandila	140 000
	<hr/>
TOTAL	1 030 000
	<hr/>

The mixed dialect of Sandila will not be considered here. It will be found dealt with together with other mixed dialects on p. 111 ff. At present I confine myself to the Kanauji of the rest of the district. As a sample I give an abstract of the main story of the Parable of the Prodigal Son which illustrates the dialect of the centre and south of the district. This is locally known as *Bangial* from the name (Bangar) of one of the Parganas in which it is spoken. Illustration of the dialects of other parts of the district (except Sandila) is quite unnecessary.

We may trace the influence of Awadhi in the rare use of the typical Kanauji termination *u* of weak masculine nouns in the employment of *teh* as the oblique form of *so* that and in the locative *par desai* (Awadhi *par desai*) in a foreign country.

Note also the way in which the letter *r* is added to a word ending in a consonant as in *husnāmadī* entirely. This addition of *r* is common in the Kanauji spoken north of the Ganges and in Cawnpore.

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANADUJI

(CENTRAL AND SOUTH WEST OF DISTRICT HARDOI)

एक आदमी के दुइ लरिका हते । तेहि-माँ ते जो छोटे लरिका हतो सो अपने बाप-पर कहन लागो कि जो कुछ रुपया हमारे हीँसा-को छोड़ सो बाँटि देउ । तब बाप-नि वहि के हीँसा-को रुपया बाँटि दओ । तब छोटे लरिका अपने हीँसा लेइ के परदेसइ चलो गयो और हुआँ सब रुपया कुचाल-में उड़ाइ दओ । और जब बनाइ के खरखीन हुइ गयो तब कुछ दिनन के पौछू वहि देस-माँ अकाल परो । तब बहु केहु बडे अमीर-को दुखारे गयो । तब वहि ने वहि-का खेतन-माँ सुअरी चरैवे-पर करि दओ । जब बहु हुअ जँ व्याकुल भयो तब फिरि अपने घर लौटि आयो और अपने बाप की खुसामदि करी और कहन लागो कि हमारी खता माफु करी । तब बाप आनद हुइ गयो और कसूर माफु करि-दओ ॥

TRANSLITERATION AND TRANSLATION.

Ek	id'mi ke	dui	larika	hate	Tehu mā te	jo	chhoto	larika
One	man of	two	sons	were	Them in from	who	younger	son
hato	su	ʔne	bap pai	hahin	lago	hi,	'jo	kuchhu rupiya
was	he	his own	father to	to say	began	that	what	anything money
hamare	hisa ko	hoi	so	bāti	deu '	Tri	bap ne	valu ke
my	share of	may be	that	dividing	give '	Then	the father by	him of
hisa ko	rupaya	bāti	dao		Tri	chhoto	larika	ʔno
share of	money	dividing	was given		Then	the younger	son	his own
hisa	lei ke	par deai		chalo go,	aur	huā	sab	rupiya
share	taking	to a foreign country		went away,	and	there	all	money
kuchal mē		ura dao		Am	jab		banai ke	
evil conduct in		was wasted away		And	when		made having (ie very)	
khai khin	hai gao,	tab	kuchhu	dinan ke	pichhu	wahi des mā		akal
indigent	became,	then	some	days of	after	that country in		famine
paro	Tab	wahu	lehu bare	amir ke	durro	gao	Tab	wahi ne
fell	Then	he	some very	rich man of	at dō:	went	Then	him by

wahi ka khetan mā suari charaabe pai kari dao Jab wahu hua ũ
him to fields in sown feeding on it was made When he there too
 byakul bhao tab phiri ap'ne ghar lauti ro, aur
distraught became then again his own house to returning he came, and
 ap'ne bap ki khusamadi hai aur kahan lago ki, 'hamāri
his own fat/er of entreaty was made, and to say he began that, my
 khata mapun harau Tab bap anand hui go, aur kasur
sin forgiveness make' Then the father happy became and fault
 mapun hai dao
forgiveness was made

KANAUJI OF SHAHJAHANPUR

to the west of the districts of Haidar and Kheri lies the district of Shahjahanpur in the province of Rohilkhand. It is commonly stated that this province has a dialect of its own. This is a mistake. The language of Eastern Rohilkhand is Kanauji and that of the west is the same as that of Meerut and Muzaffarnagar or else Biaz Bhakha.

I will be seen from the following specimen that the dialect of Shahjahanpur is ordinary standard Kanauji. There are hardly any local peculiarities. We may mention the forms *ka* the sign of the accusative dative, *ne* the sign of the agent, and *ẽ* or *mal'ya* the sign of the locative as local forms of the case suffixes. The use of *o/* instead of *u/* for him is probably due to the influence of the Awarhi of Kheri. We may also notice the tendency to add the vowel *i* to a word ending in a consonant as in *bad'i* after *det* giving which is characteristic of north Gangetic Kanauji and of that of Cawnpore. Finally note the way in which an intransitive verb can be used impersonally with the subject in the agent case as in *lai'la i e ci'lo* it was gone by the son, *i e* the son went.

The specimen consists of the first few lines of the Parable of the Prodigal Son.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(DISTRICT, SHAHJAHANPUR)

एक आदमी-के दुइ लरिका हते । उन-में-से छोटे-नें बाप-से कहै
 कि हे बाप माल-को हीसा जो हम-का मिलिबो चडियें सो हम-का दै-देउ ।
 तब ओहि-नें मालु उन-का बाँटि द्यो । और थोर दिन बादि छोटे लरिका-नें
 सबु एक-हाथो करि-के एक दूर-के देस-को चलो और हुँआं अपनो मालु कुचा-
 लि-में उड़ाइ-दयो । और जब सबु खर्चु हुइ-गयो तब ओहि देस-में बडो अवाल
 परो और बहु बनाव-के सखत हाल होन लगो । तब ओहि देस-के एक
 भागमान-के चियाँ जाइ लगो । ओहि-नें उसे अपने खेतन-महियाँ सूकर चरा-
 ओन-क पठयो । और ओहि-को मनु भयो कि उन बकलन-से जो सूकर
 खात-हैं हम-हैं अपना पैट भरि लेहिं कि कोई ओहि-का नाहीं देति हतो ॥

TRANSLITERATION AND TRANSLATION.

Ek	ad'mi ke	dui	larikā	hate	Un-mē se	chhotē nē
One	man of	two	sons	were	Them in from	the younger by
bap se	larikā	ki	'he bap	mal ko	hīcē	jo ham ka
the father to	it was said	that	'O father,	property of	share which	me to
milibo	chahiye	so	ham ka	din den'	Tah	ohi nē
to be got	is proper	that	me to	give away'	Then	him by
un ki	biti	das	tu	thouc	din	hidi
them to	having divided	was given	And	a few	days	after
larikā nē	sabu	ek-hao	lari ke	ek	dui ke	des ko
son by	all	in one place	made having	a	distant	country for
am	hūcē	ap'no	malu	kuch di mē	un dō	am
and there	his own	property	and conduct in	was wasted away	And	when
sabu	kharchu	hū gō	tab	ohi	des mī	hō
all	expenditure	became	then	that	country in	great famine
was	hū	ke	sakhāt	hā	hon	lagu
he	made having	(ie extremely)	and	condition	to be	begun
ohi	des ke	ek	bhāg'man lē	hūcē	jo	am nē
that country of	one	rich man of	near	having gone	he joined	Him by him as for

ap'ne	khetan mahiyā	sulax	chamon la	pathao	Aui	ohi lo	manu
his own	fields in	swine	feeding for	it was sent	And	his	mind
bhao	hi	un	bak'lan se	jo	sula	lhat-ha	ham hū
became	that	those	lucks with	what	swine	eating at	I too
pet	bharī lehī	ki	koi	uni ki	nahī	deti	hato
stomach	will fill	because	anybody	him to	not	giving	was

KANAUJI OF PILIBHIT

The District of Pilibhit to the north of Shahjahanpur was originally a portion of Bareilly. The dialect of the latter district is Braj Bhakha. That of Pilibhit is Kanaui in the main but with here and there a Braj inflexion. For instance while the Kanaui *tlo* was is quite common we have also the Braj *lo*. Thus in a witness's deposition received from Pilibhit we have *bhariyar ban: soat li*; my women folk were sleeping and again a few sentences lower down *wa: ei mo lo bulao tlo* she had called me. With the exception of these few borrowed Braj expressions the language is the same as the Kanaui of Shahjahanpur and it is unnecessary to give any specimen of it.

MIXED DIALECTS

KANAUJI OR CAWNPORE

The district of Cawnpore has Farukhabad and Etawah, of which the language is Kanaui, to its north-west To its east, across the Ganges lies the district of Unao, in which Eastern Hindi is spoken To its south east, in the Doab between the Ganges and the Jamna we have Fatehpur, of which the language is also Eastern Hindi To its south, across the Jamna, in order from east to west are Hamirpur and Jalaun of both of which the dialect is Bundeli Being thus surrounded by three different dialects, we may naturally accept that the local form of speech is a mixed one and so it is It is everywhere based on Kanuui but is generally mixed with Eastern Hindi Eastern Hindi prevails on both banks of the Jamna as far as the common boundary of Hamirpur and Jalaun Here it is nowhere pure, and is known as Tihari, or the language of the River Bank In Hamirpur it is infected with Bundeli, but is still based on Eastern Hindi In Fatehpur, to the south east of Cawnpore, it also preserves its Eastern Hindi character but in Cawnpore, the infusion of that language is weaker than elsewhere and the Tihari is like the Kanaui of the rest of the district only more strongly infected with Eastern Hindi I therefore do not class it under the latter language as has been done with the Tihari of Hamirpur, Banda and Fatehpur, but consider it as a form of Kanaui The following are the estimated numbers of the speakers of Kanaui and Tihari in Cawnpore —

Kanaui	1 090 000
Tihari	40 000
TOTAL	1 130,000

The following specimen of the Kanaui of Cawnpore is a folktale I here give a brief sketch of the chief peculiarities of the dialect which differentiate it from Standard Kanaui

In pronunciation, we may note the way in which *e* optionally becomes *ya*, *e* optionally becomes *ya*, *o* optionally becomes *wa*, and *o* optionally becomes *wa* Thus, we have *e/ya* or *ya/ya* one *jeh/ya* or *gyah/ya*, this (obl form), *to/yo* or *twao/yo*, thy, and *toh/yo* or *twah/yo* thee These peculiarities also occur in Eastern Hindi

Nouns are declined as in ordinary Kanaui The termination *u* of weak nouns, as *gha/ya* or *gha/ya*, a house, is very common The sign of the accusative dative is *ko*, *kashā* or (Eastern Hindi) *la* *Nitin* is 'for' The instrumental ablative has *se*, *te*, or *tē* The genitive has the standard Kanaui *lo* (*le*, *ka*), and also the Eastern Hindi forms *le/ya* or *lyas* (not changing for form or gender), and *le/yo* or *kyas* (obl *→e*, fem *→i*) The locative has *mē*, *mā*, or (Eastern Hindi) *mahā*, in, *par*, *par*, on, *lō*, up to

The **Pronouns** are,—

1st person,—*ma/ya* I, *mo/yo*, my, *ham*, *hamu* or *hamā/ya*, we, *ham/yo*, or *hamas/yo*, our

2nd person,—*tu*, thou, *to/yo* thy, *tum* or *tumh/ya*, you, *tumh/yo* or *tumhas/yo*, your

3rd person,—*wah*, *wuh*, *wahu* (often written *ba/ya*), or *was* (often written *bas*), he, that, obl sing *wah/te*, *wuh/te*, *wah/te*, or *us*, agent *wah/te*, *wuh/te*, *wah/te*, or *nā*, Nom plur. *we*, *us*, obl plur *uu*

This,—*i*, *yah* (or *jah*) *yahu* (or *jahu*), or *yan* (or *jan*), obl sing *i*, *yah* *jah* or *jyah*, agent, *yahī jahī* or *jyahī* nom plu *ye je*, obl plur *in*

In all the above especially in the first and second persons the plural is commonly used for the singular

The Relative pronoun is *jaunu*, etc, and the Interrogative *kaunu*, etc as in standard Kanauji What 'is *laka* obl *lake*

The Verb is irregular in the first person plural, which may optionally end in *an* This seems to be a combination of the Eastern Hindi *an*, with the favourite Kanauji termination *n* The Verb substantive is thus conjugated —

PRESENT		PAST	
SING	PLUR	SING	PLUR
1 <i>hasu</i>	<i>ha</i> or <i>has</i>	<i>rahañ</i>	<i>raha u</i> or <i>rahas</i>
2 <i>has</i>	<i>has</i>	<i>rahas</i>	<i>rahañ</i>
3 <i>has</i>	<i>has</i>	<i>rahas</i>	<i>rahañ</i>

We sometimes find present forms borrowed from Eastern Hindi, such as *ham ahinu* (for *ham ahen*), &c &c

For the past we have also the typical Kanauji *tho* and I have met one or two instances of forms like *mai thū*, I was *Rahī* (plur fem of *raho*) is used to mean 'she remained'

In the Active Verb, the infinitive is *maian*, *maianu*, *mai'no* *maiañ*, *maiañu* or *mai bo* The Present Participle is *mai at*, *mai atu* or *mai'to* In three or four instances I have met a masculine form *mai at* Thus *larila awaati hai*, the boy is coming, *tu saugandh lhañ hai aasu tayai la bapu banawaati hai*, thou art taking an oath and making only the devotee your father Similar additions of *i* are found in other forms of Kanauji used north of the Ganges The Past Participle is *mai o* The Conjunctive Participle is *mai lai*

The Present tense, 'I strike,' or 'I may strike' is—sing *mai añ*, *mai at*, *mai at*, plur *mai anu* or *marañ* *maian*, *mai añ* *Mañ at hañ*, etc, is also common

The future is *mai hañ*, *mai hai* *mai hai*, *mai hanu* or *mai hañ*, *mai hau*, *mai hañ* Note that the first vowel is shortened, as in Eastern Hindi, owing to its falling in the penultimate Here and there I have met instances of the Eastern Hindi future of which the typical note is the letter *o* Thus, *I am mai o*, I shall strike

In other respects the conjugation of the verb follows standard Kanauji Some times we meet stray Eastern Hindi forms such as *dinhen* he (or they) gave

याकँ हते राजा वीर विकरमाजीत । तिन-के याक रानी रहै । उइ राजा औ रानी-माँ बाजी लागी कि याक चिरेया बोलति-रहै । तीन राजा तौ कहत-रहै कि हस बोलतु-है । औ रानी कहतौ-हती कि कौनवाँ बोलतु-हुइहै । ऐसी हुज्जत रहै कि बहै चिरेया पेंडे-पै-से उडि भाजी । तौ कौनवै निकसो । तब तो सरमाय-कै राजा रानी-कइहों निकाारि दीन्हेंनि । रानी-के उइ राजा-ते अढ़ाई महिना-को औधान हतो । उइ रानी-का चलत चलत याक मड़ैया मिली । तीन तथा-केरौ मड़ैया कहावति-हती । तौने-माँ जाय-कै रहों-जाय और मड़ैया-माँ टटिया लगाय-लीन्हेंनि । जब थोरी बिरियाँ-माँ तथा उइ मड़ैया-के नेरे आये तब कहन लागे कि ई मड़ैया माँ लरकिनी होय तौ लरकिनी औ लरिका होय तौ लरिका होय । तब बहि-माँ-से उइ रानी-ने जवाबु द्यो कि हम फलानी आहिनु । और अपनु सब विद्या तथा-मे कहि-डारी । तथा बहि-की लरकिनी-ही-की नाई रच्छा कीन्हेंनि ॥

फिरि नवयें महिना-माँ उइ रानी-के एकु लरिका भयो । जब बहु लरिका बड़ो भयो तब औरे लरिकावन-माँ खेलिवे-का जान लागी । और जब अनवादु करै तब उइ लरिकावन-ते सौगंधें खाय कि हम ऐसो नाहीं करो-है । तब सब लरिकावा बहि-के घौलें मारें । तब फिरि हर दाय तयै-की सौगंध खाय औ कहै कि हम अनवादु नाही करो-है । आखिर-का उइ सब लरिकावा बहि-से कहैं कि अपने बाप-को नाउँ बताव । तब बहि-ने तयै-की नाउँ बताय-दयो । तब फिरि उइ लरिकावा बहि-से कहैं कि धा ससुर तयै-की सौगंध खाति-है और तयै-का बापु बनावति-है और वैसे तौ तथा-केरौ गुलामु है । तब फिरि महीं सरमाय-करि-कै अपनी मैया-से बापु-को नाउँ पूछी । तब बहि-की मैया-ने बापु-को नाउँ विकरमाजीत बताय दयो । दुसरे दिना विकरमाजीत-की सौगंध खाई । तब उइ लरिकावन बहि-से कहो कि ससुर-क औरौ कब-हैं विकरमाजीत-को नाउँ मुनो-है कि अब-ही जानत-ही । तब

फिरि सरमाय-गओ और अपनी मैया-से कहो-जाय कि हम अपने बाप-के तीरा जेवे और कहि-के चलो-गओ ॥

जाय-के उड़ देस-माँ पहुँचो-जाय । हुवाँ याक कुआँ-माँ पानी भरतौ-हतीं । उन-ते कहो कि हम-का पानी पियाय-देउ । उड़ कहन लागीं कि पियाय देतौ-हनु । तव फिरि वहि-ने कहो कि हम-का जल्दी पियाय देव । तौ उड़ कहन लागीं ऐसे जल्दी होय तौ कुआँ-माँ कूदि परौ । तव कूदि परो । तौ वहि-माँ देखो कि याक वहि-माँ बहूते नीकी लरिकिनी दैतुर-केरी बैठी-है । तीन दैतुर बारा कोस उंगे और बारा कोस उंगे मानुस-केरी महुँक तक नाहीं राखति-रहै । तीन मानुस-की महुँक पाय-कर अपनी लरिकिनी-से पूछो कि ह्याँ मानुस-की महुँक जानि-परति-है । लेकिन वहि-ने भुनगा बनाय-के लुकाय राखो । जब दैतुर चलो-गओ तव भेदै-भेद उड़ लरिका-ने लरिकिनी-ते उड़ दैतुर-केरे मरिबे-की जुगति पूछि-लई औ ओही जुगति-ते वहि-का मारि-डारो और वहि-का ओही कोनवाँ से रेंचि लाओ और वहि-के साथ बिआह करि-लओ और विकारमाजीत-को लरिका बनि-गओ ॥ जा भैया अढ़ाई मानिक-केरी कथा कहावति है ॥

WESTERN HINDI

KANAURI (MIXED DIALECT)

(DISTRICT, CANNANORE)

Yahañ	hate	Raja	Bir	Bikar'majit	Tin he	yah
One only	there was	King	the mighty	Vil'amaditye	He of	one
Pani rahai	Ui	Raja au	Rani mā	birji	lagi	hi yah
Queen was	That	King and	Queen in	a cage	was made	that one
chiraiya	bolati rahai	Tiun	Raja	tau	lahat rahai	hi
bird	calling was	Therefore	the King	on the one	saying was	that
hans	bolitu hai	u	Rani	lahati hati	hi	haun'wī bolitu
a swan	calling is	and	the Queen	saying was	that	a crow calling
huhai'	Asi	hujjat	rahai	hi	wahai	chirai u
will be'	Such	discussion	was	when	that very	bird
ui	bhaji	tau	haunawu	nik'so	Tib	to
flying	departed	then	a crow	veryly	it turned out	to be
sa'mar hai	Raja	Rani kahā	nikan dhenen	Rani he	u	
become ashamed	having	the King	the Queen	turned out	The Queen of	that
Raja te	ui hai	mahina ho	audhan	hato	Ui	Pani-hi
King by	two and a half	months of	pregnancy	was	That	Queen to
chalat	yah	maraia	mili	Taun	tava kerī	maraiya
walking	one	but	was found	That	the devotee of	but
hati	Taune mā	jav hui	rahi jri	uru	maraiya mī	
was	That very	in	gone	having	gone	and
tatiya	la'ay	linheni	Jib	thori	biriyī mā	tava
the screen	fastened	Then	little	time in	the devotee	that
he nere	aye	trib	lahan	lage	hi	i
of near	came	then	to say	I began	that	this
hoy	tau	larikini	au	larika	hoy	tau
be	then	a girl	and	(if) a boy	be	then
wahi mā'e	u	Rani ne	jwabu	dao	hi	'ham
that in from	the Queen by	answer	was given	that	'I	so and so
auru	apanu	sab	bitha	tava se	kahi duri	Taja
and her own	all	suffering	the devotee	to	was told	The devotee
larikini hi hi	naī	rachchhi	kinheni			
a daughter even of	like	protection	made			

Phiri nariyē mahina mā u rani ke eku laika bhao I ab
Again until month in that Queen to one son was born. Then
 wahu larika bho bhao tab aue laikawan mā khelibe kī rā
that boy big became then other children among playing for to go
 Iago Amu jab an'wadu hauri, trb u laikar tē
I began And when a wickedness he used to do then those boys to
 saugandhāi khay lī 'ham aiso nahī karo hai' Tab
oaths he used to eat that me (by) such not done has been' Then
 sab laikawa wahi ke dhaulaī maiaī Tab phui hai dāy
all children him cuffs used to strike Then again every time
 tayai lī saugandh khay u hahai lī 'ham
the devotee even of oath he used to eat and used to say that 'me (by)
 an'wadu nahī karo hai' ākhū kī u sab laikawa wahi se
wickedness not done has been' At last those all children him to
 hahai lī ap'ne bap ko naū bat'w' Tab wahi ne
used to say that thy own father of name tell Then him by
 tayai ko naū batay dao Tab phui u laikawa wahi se
the devotee even of name was told Then again those children him to
 hahai lī, 'dha, sasui tayai lī saugandh
used to say that, 'away father in law the devotee even of (on) oath
 khat hai auru tayai ka bapu banawati hai Auru wase
(thou) eating at and the devotee father (thou) making at And thus
 tau taya kero gulamu hū Tab phui mihai
indeed the devotee of slave thou at Then again very much
 sar'may hai hai ap'ni maiya se bapu ko naū pūchho
become ashamed having his own mother from father of name was asked
 Tab wahi lī maiya ne bapu ko naū Bikai'ma jit batay do
Then his mother by the father of name Vilamaditya was told
 Dus're dina Bikai'majit lī saugandh khai Tab u
The second on day Vilamaditya of oath was eaten Then those
 laikawan wahi se lāho lī 'sasur u auaū kab hū
(by) children him to it was said that 'father in law other also ever
 Bikai'majit-ko naū suno hū lī ab hī janat hau' Tab phui
Vilamaditya of name was heard or now knowing as you' Then again
 sar'may gao auru ap'ni maiya se lāho jay lī ham
he was ashamed and his own mother to it was said having gone ti at I
 ap'ne bap ke tūa rube aui hāi kai chalo gao
my own father of near will go' and said having he went away
 Jay hai u des mā prhūcho jay Huiā yak luā mā
Gone having that country in he arrived going There one well-in
 pani bharati hātī Un-te lāho kī, 'ham lā pani
water (women) drinking were Them to it was said that 'me water

piyay den Uī labhū lagī kī piyay deti hanu Tab
give to drink *They* *to say* *began* *that* *'giving to drink we are* *Then*
 phuri wahi ne lāho kī ham hā jaldī piyay dew Tau uī
again him by *it was said* *it at* *me to* *soon* *give to drink* *Then* *they*
 lāhan lagī aisai jaldī hoy tau kuā mā kudī parau
to say *began* *such* *laste* *(if) it is be* *then* *well into* *jumping* *fall*
 Tab kudī paio Tū wahi mā dekho kī yah wahi mā
Then *jumping* *he fell* *Then* *it at in* *it was seen* *that* *one* *that in*
 bhutai niki lāukini daintū keri baithi hai Taun daintū bai
is y indeed *beautiful* *daughte* *agie of* *seated is* *That* *agie* *twelve*
 los inge auru buri los unge manus keri mīhah tak
los *on this side* *and* *twelve* *los* *on that side* *man of* *smell* *even*
 nahī rakhati rahū Taun manus hī mahālī piy lai apni lāukini
not *leeping was* *Him (by)* *man of* *smell* *finding* *is own* *daughter*
 se pūchho kī byā manus hī mīhālī jani parath hū Lekin
f om *it was asked* *it at* *is e* *man of* *smell* *felt is* *But*
 wahi ne bhun'ga banay hū hukay rakho Jāb daintū
is by *a mosquito* *made having* *having concealed* *was lept* *Then* *demon*
 chalo gao tab bhedū bhed uī lāukā ne lāukini te uī
went *away* *then* *secret by secret* *that* *boy by* *the girl from* *that*
 daintū keri māub hī jugutī pūchhū hū Au ohī jugutā te
demon of *the killing of* *scheme* *was asked* *And* *it at is y* *scheme by*
 wahi hā māri dāo auru wahi lā ohī lon'wā se rīchi lāo
im *it was killed* *and* *is* *it at is y* *well from* *he dragged out*
 auru wahi hē sath bīh hū hū auru Bihai'majit lō lāulā
and *her of* *with* *marriage* *he did* *and* *Vilāmaditya of* *son*
 bāni gao
became

Ja bhāiya aīhai mānū keri lātha' lāhawati hai
This *story* *two and a half* *gem of* *story* *being called is*

FREE TRANSLATION OF THE FOREGOING

Once upon a time the mighty Vilāmaditya was king. He had a queen and once they had a dispute about a bird they heard singing. The king said it was a swan and the queen said that she thought it was probably a crow. While they were discussing the matter, the bird flew off the tree on which it was sitting and it turned out to be a crow after all. The king was so ashamed of being put in the wrong that he turned the queen out of doors although she was two and a half months gone with child by him.

She walked on till she came to a hut known as the hut of Tāṛ the devotee. She went into it and shut the mat door on herself. In a short time the devotee came home and when he found the door shut he said 'if there's a girl inside she will be my daughter and if there's a boy he will be my son.' Then the queen answered from inside that she was so and so and told him the tale of all her woes and the devotee took her under his protection as if she were a daughter.

In due course the queen had a son who grew up and began to play with the other children of the neighbourhood. When he did anything wrong he used like the other children to take oath that he had not done it. Then the children would cuff him and each time he used to swear by the devotee (as the other children swore by their fathers) that he had not done it. At last the children asked what was his father's name. He gave the name of the devotee. Away foul one! you are swearing by the devotee and making him out to be your father while you are really his slave. At this he was much ashamed and asked his mother who his father was and she told him that his father's name was Vīkramaditya. So next day he swore by Vīkramaditya and the children said to him 'foul one did you ever hear the name of Vīkramaditya before or have you learnt it just now?' At this he was again ashamed and he went to his mother and said 'I'm going to my father and strangle off.'

As he went along he came to his father's country and found some women drawing water from a well. He asked them to give him to drink and they said 'yes we will.' Then he asked them to give the water quickly and they replied 'if you are in such a hurry you can jump into the well.' So he did jump in and there he saw a very beautiful ogre's daughter sitting. Now this ogre could not stand the smell of a man if he was even twelve *kos* off on this side or twelve *kos* off on that. So he said to his daughter 'I smell the smell of a man. But she turned the boy into a mosquito and so concealed him. Then the ogre went out and the boy asked the damsel all the secrets by which he could devise some scheme for killing him. So he made his scheme and killed the ogre. Then he hurried the damsel out of the well and married her and became known as the son of Vīkramaditya.

This story is known as the Tale of the two and a half gems.

Tāṛ is said to be a local form of *tapa* a devotee. It may possibly be a proper name.
 Wāḷā is a Hindī mode of pronunciation of *h*.
 Sa fath n law low term of abuse.

TIRHĀRĪ OF CAWNPORE.

As explained in the introduction to the preceding specimen, the Tirhārī of Cawnpore is spoken on the banks of the Jamna opposite the district of Hamirpur, by some 40,000 people. Its basis is Kanauji, but it is much mixed with Eastern Hindī, and also with the form of Bundēlī spoken in East Hamirpur, which we may call Banāpharī.

A few sentences from a version of the Parable of the Prodigal Son will show the nature of this dialect. The mixture of speech is purely mechanical. Thus, in one sentence we have the Kanaujī *larikā*, and in the next the Eastern Hindī *larikā*, a son. We have the Kanaujī *kahū*, said, and the Bundēlī *dinhōs*, gave, *linhōs*, took, *ḍārōs*, threw away. *Paḥhaus*, sent, is a contraction of the Bundēlī *paḥhaōs*. Other Eastern Hindī forms are *oh*, him ; *moh*, me ; and the oblique plurals *janen*, persons, *kāmen*, actions.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (TIRHARI)

(DISTRICT CANPORE)

याक मनई के दुइ लडिका हते । उन माँ ते छोटे लडिका ने कहो
अपने बाप तन कि माल को जौन हीसा मोह का चहिये वह मोह-का दे दे।
तब बाप-ने उन दूनौ जनेन-का वह मालु अलग अलग कै दीन । ओर फिर
दोरे दिनन-में जब छोटे लरिका ने सब मालु इकठौरी कै ली-होस तब एक
बड्डी दूर-के मुलुक-का चलो और हुन पहुँच कै सब मालु खराब खराब कामेन
माँ उठाय डारोस । ओर फिर जब ओई मुलुक माँ सूखा परो और वह पिटागेन
मों लाग तब फिर ओई मुलुक माँ याक ठिकाने याक तालिवर रहत रहे ।
ओ खी इहाँ चाकरी करें गा । ओह-ने यह का सोरियो चराव अपने खितवा
माँ पठौस ॥

TRANSLITERATION AND TRANSLATION.

Yah	manai	ke	dui	larika	hate	Un	mā	te	chhote	larika	ne
One	man	of	two	sons	were	Them	is	from	the	younger	son
laho	ap'ne	bap	tan	ki	mal	ho	jūn	hi'e	moh	ka	chahiye
it	was	said	his	own	father's	to	that	property	of	which	share
wah	moh	ka	dū	de'	Tab	bap	ne	un	dunai	jānen	ka
that	me	to	give	away	Then	the	father	by	those	both	persons
malu	alag	alag	hai	din	Aur	phir	thore	dinan	mē	jāb	chhote
property	separate	was	made	And	again	a	few	days	in	when	the
larik	ne	sab	malu	ik	tharai	hai	hahos	tāb	ek	bari	dūr
son	by	all	property	one	place	was	made	then	one	very	distant
muluk	ka	chalo	ai	hun	pahūch	hai	sab	malu	kharab	kharab	
country	to	he	started	and	there	arrived	having	all	property	evil	evil
kamen	mā	uthay	daos	And	phir	jāb	oi	muluk	mā	sukha	parō
deeds	in	was	squandered	And	again	when	that	country	in	famine	fell
aur	wah	putagen	māi	lag	tāb	phir	oi	muluk	mā	yah	thihane
and	he	by	belly	fire	to	die	began	then	again	that	country
yah	talebai	rahāt	rahāt	Ō	khi	ihā	chak'ri	kari	ga	Oh	ne
one	such	man	was	living	Him	of	near	service	to	do	he
yah	ka	soiyā	chāiawāi	ap	ne	khit'wa	mā	pathaus			
I	am	swine	to	feed	his	own	fields	in	it	was	sent

THE MIXED DIALECT OF EAST HARDOI

The principal dialect of the district of Hardoi is Kanauji slightly mixed with the Awadhī dialect of Eastern Hindi. Specimens of it will be found on pp 395 ff. In the eastern portion of the district, i.e. in Tahsil Sandila and the neighbourhood, which has on three of its sides the districts of Unao, Lucknow and Sitapur, all of which are Awadhī speaking. The dialect is, it is true, based on Kanauji but is largely mixed with Awadhī. We may estimate that this form of speech is employed by, roughly speaking, 150,000 people.

As an example of this dialect, I give below an abstract of the main story of the Parable of the Prodigal Son and from this and from some other materials, I have noted the following peculiarities. In the first place the termination of strong masculine nouns, adjectives, and participles is no longer *o* but is the Awadhī *a*. Thus we have *ghora*, a horse not *ghoro*, *ghore la*, not *ghore lo* of a horse, *hata* (this is a Kanauji form with an Awadhī termination), not *hato* he was, *gawa*, *ga* not *gao*, he went, *bhaua*, *bha* not *bhao*, he became.

In the conjugation of the past tense, we have both the Kanauji principle of using the past participle alone (*marā*, I, thou he, she, it struck), or else the conjugated form peculiar to Awadhī. Thus, (masculine)—

	Sing	Plur
1	<i>marēū</i>	<i>marā</i>
2	<i>maris</i>	<i>marēa</i>
3	<i>maris</i>	<i>marin</i>

The conjugation of the future in Awadhī differs only from that in Kanauji in the third person singular. In the dialect under consideration the Awadhī custom is followed. Thus (I shall strike)—

	Sing	Plur
1	<i>marīhāū</i>	<i>marīhāī</i>
2	<i>marīhāi</i>	<i>marīhāu</i>
3	<i>marī</i> (not <i>marīhāi</i>)	<i>marīhāī</i>

In the specimens we may also note the following miscellaneous Awadhī forms,—*la*, as the sign of the recursive dative *dinā* the past participle of *dena* to give the formation of a verbal noun in *ā*, as in *kahāī lag* he began to cry.

We may also note the manner in which the letter *r* is added to words ending in a consonant as in *badī* after, *bār badī* ruined. This occurs elsewhere in Hardoi and has also been pointed out in the case of present participles in Cawnpore.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (MIXED DIALECT)

(TAHSIL SANDILA DISTRICT HARDOI)

एक मनई-की दुई लरिका हते । वहि माँ-से जौन छोटका लरिका
 हता सो अपने बाप-पर कहै लाग कि जो हमार हिस्से का रुपया होई
 सो हमार बाँटि देव । तब वहि-के बाप-ने बाँटि दीन्ह । रुपया लै के
 छोटका लरिका कहुँ विदेस का चला-गा । हुँआँ अपन सब रुपया
 बद् चलनी माँ खरच कइ-हारेसि औ बनाइ की बरवादि छुड़-गा । थोरे
 दिन-की बादि हुँआँ सूखा परि-गा । फिरि बहु केहँ अमीर-के दुवारे गा ।
 तब वहि अमीर-ने अपने खेतन-में सोरो चरावे-पर करि दीन्ह । जब बहु
 हुँआँ कायल भवा तब बहु अपने बाप-के तीर आइ के कहै लाग कि
 हमार खता माँफ कै-देउ । तब वहि-की बाप ने खता माँफ कीन्ह और
 खुसौ भा ॥

TRANSLITERATION AND TRANSLATION.

Ek manai ke du laika hate	Wahi mā se jaun chhot'kawa larika
One man of two sons were	Them in from who the younger son
bata so ap'ne bap par kahaī lag h jo hamar huse ka rupaya	
was that his own father to to say began that what my share of money	
hai so hamar bāti dew	Tab wahi ke bap nē bāti dīnh
will be that mine dividing give	Then his father by dividing it was given
Rupaya lai ke chhot'kawa laika kahū	bides ka chla ga
Money taken having younger son somewhere for	went away
Hūā ap'n sab rupaya bad chāl'n mī	kharach kar daresi au
There his own all money evil conduct in	expenditure he made away, and —
banai ke bai'badī hu ga	Thore din ke badī hūā
made having (ie extremely) ruined he became	A few days of after there
sukha pari ga	Phiri wahi lehū amir ke dūwai ga
drought fell	Then he a certain richman of on doon went
amū nē ap'ne khet'n mē sorī chrawai par	kar dīnh
richman by his own fields in some feeding on	he was employed
hūā kaja bhawa tab wahi ap'ne bap ke tar ai ke kharai	
there convinced became then he his own father of near come having to say	

lāg ki, 'hamār khatā māph . kai-dēu.' Tab wahi-kē bāp-nē
he-began that, 'my fault forgiveness make.' Then his father-by
 khatā māph kīnh, aur khusī bhā.
fault forgiveness was-made, and glad he-became.

BUNDELI OR BUNDELKHANDI.

BUNDELI OF JHANSI

The district of Jhansi is situated in the heart of Bundelkhand, and the dialect there spoken may be taken as the Standard form of Bundeli. Out of a total population of 683,619 (according to the Census of 1891) 679,700 have been reported as speaking it. I therefore give the two following specimens from that district,—one a version of the Parable of the Prodigal Son, and the other a folk-tale —

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

SPECIMEN I.

एक जने-के दो मोड़ा हते । और ता-में-सें लोरे-ने अपने दहा-से कई धन-में-सें मेरो हिस्सा मो-खों देइ राखो । ता-के पीछे जे-ने अपनी धन वरार द्यो । विलात दिना नई भये हते लोरो मोड़ा सब कछू जोर-के पल्ले मुलक चलो गयो और हुना वा-ने कुकर्मन-में अपनी सवरो धन गमा-द्यों । जब वा-ने सब कछू उड़ा-दे बैठी तब वा मुलक-में बड़ा काल परो और वो माँगनो हो गयो । ता-खो पीछे वा-ने उस मुलक-के रहाइयन-में से एक जने-के ढिगा रन लगे । वा-ने वा-खों अपने खेत में सुंगरा चरावे-के-लाने पठै-द्यों । और वा-ने जो भुस सुंगरा खात-तो ता-सों अपनी पेट भरो चाउत-तो । कोऊ वा-खों कछू नई देत-तो । तब वा-खों होस भयो और वा-ने कई मेरे वाप-के कतेक मड़दार-खों खैवे-के लाने विलात रोटीं होत-हैं और वच रतीं हैं और में भूखन-के मारे मरो-जात । में छठ-के अपनी वाप-के ढिगा जेहीं और वा-सों जेहीं दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप करो । में फिर तुमारे छोरा कुआवे-के लाक नईआ । मो-खों आपनो कमीनन-के विरोवर लेखो । रायी का कौ वो उठो और वाप-के हिना चलो । वो अपने दहा-से दूर हतो अतेक-में वा-के वाप-ने वा-खों देख-लयो और भागत गयो और वा-खों गले-से लगायो और मुँह चूमी । तब मोड़ा-ने वाप-सों कई दहा-ए में-ने खरग-के उल्लो और तेरे आँग पाप

करो । मैं तेरो छोरा कुआवे-के लाक नइआँ । बा-के बाप-ने चाकरन-से कई सब से नोने उन्ना लाओ ओर जा-खों पैरा देखो ओर हात-के तुगरिअन-में मुदरिया ओर पाछों-में पनइया पैरा देखो । अब सब जने जुर-के पाँत करें ओर वधार्इ करें । काये-सें कि वो मोड़ा मरो हतो अब जौ उठो । जात रओ तो फिर-के मिल गओ ॥

रायी का की बा-को वडो भइया खित-में हतो ओर जब बा आउत-के बेरे घर-के नैरे आ गओ तब बाजो ओर नाच-के बोल' सुनो । बा-ने अपने चाकरन-में-सें एक-खों दै-टेरो ओर बा-सें बूझन लगो कि जो सब का होत । बा-ने कई तेरो भैया आओ सो तेरे बाप-ने पाँत करी जा-के लाने कि बा-खों जियत अच्छो पाओ । ता पै वो रिस-में भर गओ ओर भीतर जावे-खों बा-खों मन ना भओ । ता-पै बा-खों बाप-ने आ-की थरार्इ करी । बा-ने अपने बाप-सों जुआव करो के देख-लो मैं तुमारे कतेक 'दिनन-सें सेवा करत-हों । कभ-जँ आप-की कयी-खों नयी टारौ । तज आप-ने 'मोए कभजँ एक बुकरिया भी ना दर्ई के मैं अपने हतिओ-के संग हँसी खिल करूँ । अब देख-लो अपन-खों जो मोड़ा जो हुरकिनिन-की संग अपनो धन खा-गओ तज आप-ने बा-खों आउत-यी पाँत करी । तब बाप-ने बा-से कयी ए वेठा तँ मेरे टिंगा आठों पहर रउत ओर जो कछू मो-नो है सो सब तेरो है । तज वधार्इ करनो चाउनो हतो काये कि तेरो लोगो भइया मरो हतो उठ जिओ ओर जात रओ तो फिर मिलो ॥

[No 1]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDÉL

(DISTRICT, JEANSI)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ek jant he do mora hatc Or tā m̃ sē lore-ni ap'ne
 One man of two sons were And them in from the younger by his own
 daddā sū hai 'dhan m̃ sū maro hussa mo khō dū rakhō' Tā he
 father to it was said 'property in from my share me to give up That of
 pic'hle ũ ne ap'no dhan bharar dāo Bilat dīna nū
 after him by his own property having divided was given Many days not
 bhari hatc lora mora sūb kachhu jor k̃ pall
 become were the younger son all anything having collected a far off
 mulak chalo gao oi hunā ba ne ku kaiman mē ap'no sab'ro
 county (to) went away, and there I'm by evil conduct in his own all
 dhan gama dāo Jab ba ne sūb kachhu ura dāo bariho, trib ba
 fortune was wasted When I'm by all anything I'm wasting it was sat then that
 mulak m̃ baro hal p'ro aur bō m̃g'no ho g'ro Tā khō pic'hle
 county in great famine fell and I beggar became That to after
 ba ne us mulak lē rihaiyan m̃ sū ek jant lē dhiga nū ligo
 him by that county of inhabitants in from one person of near to live it was begun
 Bā ne bā l hō ap'ne khat m̃ sūg'ra charabē kē lane parthar dāo Oi
 Him by him for his own fields in swine feeding of for it was sent away And
 ba ne jo bhus sūg'ra khat-to tā sō ap'no put bharo
 him by what hus's the swine used to eat those will his own stomach to fill
 chant to Koi bā khō kachhu nū dē to Trib bā khō hos
 wished Any body I'm to anything not used to give Then I'm to sense
 bhao or bā ne hai m̃cē bap kē kach māidar khō
 became and by him it was said my father of how many labourers to
 khaibē kē lane bilat rotī hot hāī oi bach latī hāī or m̃rī
 eating of for much loaves becoming are and saved remaining are and I
 bhukhan hē mare maro jat M̃rī uth kē ap'no bap kē dhiga jehō
 hunger of from dying am I having arisen my own father of near will go
 or bā sō kehō daddā c māī nē Swarig kē ulto oi tūe āgē
 and I'm to I will say father O me by God of against and thee before

pap laio Māi phir tumao chhoia kuabe ke lak naia Mo khō
sin was done I again thy son being called of worldly not am Me
 ap'no kamnan ke birobai lekho' Rayi ka li bo
thy own servants of (lit mental) equal consider Remained what, that he
 utho oi bap ke hina chalo Bo ap'ne dadda se dui hto
arose and the father of near went He his own father from at a distance was
 atek mē ba ke bap ne ba khō dekh lao oi bhagat
the meantime in him of the father by him to it happened to be seen and running
 gao oi ba l hō gale se lagao oi mūh chumo Trib
went and him to neck by it was embraced and mouth was kissed Then
 mora ne bap sō lai dadda e māi ne swarg ke ulto oi
the son by the father to it was said father O me by heaven of against and
 tere āgē pap laio Māi tere chhoia kuabe ke lai naia'
thee before sin was done I tly son being called of worldly not am'
 Ba ke bap ne chak'ran sē kari sab se none unna
Him of the father by the servants to it was said all than good wapper
 lao oi ja khō pradao, oi hat ke nugaran mē mudariya oi
bring and this one to put on and land of fingers on rings and
 pao mē panaiya paira deo Ab sab jine jui ke pāt karē oi
feet on shoes put Now (let us) all persons assembling feast make and
 bṛdhai kaiē Kaye sē li bo moia maio hto ab pi
rejoicings make Because that that son dead was now having become alive
 utho, jat rao to phu ke mil gro
arose had been lost again has been found

Rayi ka li ba ko baddo bhariya khet mē hto Oi jab ba
Remained what that his elder brother the field in was And when he
 aut-ke bere ghai ke neie a gao trib bajo oi nach le
coming of at the time the house of near came then music and dancing of
 bol suno Ba ne ap'ne chak'ran mē sē ch khō dai tere oi
sound was heard Him by his own servants in from one to it was summoned and
 ba sē bujari lago li jo sab ka hot ? Ba ne kai tere
him from to ask began that this all what is ? Him by it was said thy
 bhariya ao so tere bap ne pāt kari ja le lau li ba khō
brother came, so tly father by a feast was made this of for that him to
 jiyat achchho pao Ta pai ho us mē bhai gao oi bhari
alive healthy it was found That on the anger with was filled, and inside
 jabe khō ba khō man na bhao Ta pri ba khō bap ne a ke
going for him to mind not became That on him to the father by having come
 tharaa kari Ba ne ap'ne bap sō juab laio ke dekh lo
enter eaty was made Him by his own father to answer was made that, 'see

maĩ tumarē katk dinan sē suwa karat-hō Kabha-ñ ap-hi
I thy low-many days since service doing am Doe even your-honour of
 hayi khō nai tarī Tau ap ne moe kabha ũ ek
saying not was disobeyed Doen then your honour by me ever even one
 bukarīya bhī na dāi kē maĩ ap'ne hitāō ke sang hāsī khel
she goat even not was given that I my own friends of with rejoicings
 karū bh dekh lo apni khō jo morā hur'kinn ke sang
may do Now see your honour to what son larks of in company
 ap'no dhan khī gao tau ap ne ba khō aur jī pāt
his own fortune ate up even then your honour by him for just as he came a feast
 karī Tib bap ne ba se karī e beta tī mār dhīgā
was made Then the father by him to it was said O son, thou me near
 athō pahī rāt or jo lachhu mo ne hai so sab tero hai
the eight watches livest and what ever mine is that all thine is
 Iau bādhū kī no chūno hito havo hī tūo lōro bhūya
Therefore rejoicings to make proper was because that thy younger brother
 maro hito utā jīo or jat rao to phir milo '
dead was, having arisen lived and had been lost, again was found'

[No. 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

SPECIMEN II

एक गाँव-के माते-की छीर-के टिगाँ एक गरीब किसान-की खेती ठाढ़ी-ती । ता-खों लख-कें माते बोली कि काये-रे तैं-ने हमारी खेती अपने ठोरन-सेँ चरा लयी । तो-खों देख नयी परत कि हम रखवारी करे-हैं । किसान बोली कि माते कक्का ठोर तो मेरे भुन्धार-से हारे बरेदी लड़-गयो । माते-ने सुन-के कयी कि काल तेरी बाप हमारी फिराद-के लाने चकतरे जात-तो । किसान-ने जुआव द्यो कि बाप मेरी तीन मड़ना-से परदेस-में है । तब माते-ने कयी के तो तेरी मतायी छुप । किसान बोली मतायी मेरी बेजारी-से मर-गयी । तब मैं नन्नो हतो । बा-की मो-खों खबर नइय्या । माते-ने दौर-के बा-खों तीन चार लातें ओर गतकिन-से भीत मारो । फरेव-से सवरी खेती बा-की काठ-के अपने ठोरन-सों चरा-लयी ओर कयी के जो तैं फिराद-के-लाने राज-में जैहे तो हमारे मारे गाछ-में वसन ना पेहे । किसान हार-सों अपने घरे आओ ओर अपने मानसन-सेँ माते-की सवरी हकीगत कयी । तब सब-की सम्मत भयी के चलो राज-में फिराद करें । हुना हाकिम-के आँगें सवरो ठीक हो-जैहे । ओर जो मोगे बैठ रहें तो गाओ-में निबो वड़ी दारें छुहे । तब किसान सब-की मुँह की कुदाई छेर-के बोली कि सुनो भइय्या तला-में रेड़-के मगरा-सों बैर करवो भलो नइय्याँ ओर अब तो हम-ने जा ठान-लयी कि खेती पाती जा गाँव-में ना करें । वनजी-भोरी कर-के अपनी पेट भरहें ओर अपनी मइय्या-में डरे तो रहें ॥

बा बेरा हुना सुतके मान्स छुरे ते । किसान-की बातें सुन-के मोगे हो-गये । उन-में-सेँ एक जने-ने कयी के सुनो मैय्या जवर फरेवी-के आँगें निबल बे-अपराधी-की बात काम नई आउत । ता-सेँ भइय्या गम खाओ ओर अपने घरे बैठ-रओ ॥

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI

(DISTRICT, JHANSI)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

Ek gāw hē mātē hī chhūr hē dhugī cē gurūb hīsan hī
 One village of headman of sū land of near one poor cultivator of
 khetī thūthī tī Tī khō lākh kē mātē bolō hī 'hāvē
 fields standing wēc Them having seen the headman spōc that wē y
 1c tī tī nē hī mātē khetī tī tī dūhōr nē chhūrā gīy To khō
 O, thee by my cōps thy oīn cattle by wēc caused to be grād Thee to
 dēkh nē pūrat hī hī mātē lākh wēc hā hī? Kīsan bolō hī,
 the seeing not does fall that I watch doing am? The peasant spōc that,
 'mātē kākān dūhōr to mātē bhūnsār sē hār bārē
 'headman uncle cattle wēc my mōrning frōm fields (to) the headman
 hī grō' Mātē nē sun hē hār hī 'lāl tērō
 tool away The headman by having lēd it was said that, 'yēstē day thy
 bāp hī mātē phūad hē lānē chhūrā jāt-to' Kīsan nē jūab
 father my complaint of fōr cōmīt to going was' The cultivator by answer
 dō hī 'bāp mātē tīn mānā sē pūr dē-mē hī' Tāb
 was givē that 'father my thēe mōnths frōm fōrēign land in is' Thēn
 mātē nē hār hē 'to tērī mātayī hūe' Kīsan
 the headman by it was said that 'thēn thy mōthēr it may bē' The cultivator
 bolō 'mātayī mērī bējān sē māi gārī Tāb māī nānnō hātō
 spōc 'mōthēr my illnēss frōm diēd Thēn I small was
 Bā hī mō khō khetīr nārījā' Mātē nē dūr hē bī khō
 Hē to mē mēmbrāncē is not' The lēadman by having sūn hīn to
 tīn char lātē oī gūthīn sē bhāt māō Phārēb sē sārīrī
 thēe fōr lāl s and thūmps with much it was bēatēn Dēcēt by all
 khetī bā hī kāt hē ap'nē dhōrān sō chārī layī or
 cōps hīn of cut having hīs oīn cattle by wēc caused to be grādēd, and
 layī hē 'jō tī phūad hē lānē rāj mē jāhē to hī mātē mārē
 it was said that if thou complaint of fōr the statē to will go, thēn mē of by
 gāū mē basān nā pēhē' Kīsan hī sō ap'nē
 villagē in to līvē not thou wilt bē allowēd' The peasant fields frōm hīs oīn

ghrue ao or ap'ne man'san sē mate kī sab'it h'rigat
house to came and his own men to the headman of all the account
 hayī Tab sab kī sammat bhayī kē, 'chalo, 1aj mē phuad karē
said Then all of opinion became that, 'go, state in complaint let us make
 Huna hakim kē āgē sab'io thik ho jehē Am jo mōge barth iakhē,
There ruler of before all right will become And if mute we will sit,
 to gaō mē nubbo bari darē hube' Tab kisan sab kī
then village in to live safely great time will be' Then the peasant all of
 mūh kī kudai hai kē bolo kī, 'suno, bhayya, "tala mē rei kē
face of leaping having seen spoke that, 'hear, brother, "tank in living
 mag'ia sō ban kar'bo bhalo naryā" Or ab, to, ham ne ja
crocodile with enmity to do good not is" And now, verily, me by this
 than layī kī khetī pati ja gāw mē na kaiē,
determination has been taken that cultivation this village in not I may do,
 banjī bhoī kī kē ap'no pet bhar'hē, or ap'ni marayya mē
trade etcetera having done my own stomach I shall fill, and my own cottage in
 dāie to rehē'
I being verily will remain'

Ba beia huna mut'ke mans jure te Kisan kī batē
That time there many persons collected were The peasant of words
 sun kē mōge ho gaye Un mē sē ek jane ne kayī kē,
having heard silent they became Them in from one person by it was said that,
 'suno, bhayya jabai pharebī kē āgē mbal be ap'adhi kī bat
'hear, brother, strong deceiver of before weak innocent of words
 kam nū aut Ta sē, bhayya, gam khao or ap'ne ghaē baith rao'
do not avail Therefore, brother, endure and thy own house at sit'

FREE TRANSLATION OF THE FOREGOING

The headman of a village, having seen a poor farmer's harvest standing by his *su* hind, said to him, 'how, fellow, is that you let loose your cattle in my field? Do you not happen to see that I keep watch on it? The farmer replied, 'uncle headman, why, at daybreak the headman took away my cattle to the pasture' On hearing this the headman said, 'yesterday your father went to court¹ to complain against me' Replied the farmer, 'my father has been away from home for the last three months' Then said the headman, 'it may have been your mother' Answered the other, 'my mother died of sickness long ago, when I was a boy I do not even remember her' Then the headman fell upon him kicked him three or four times, and gave him a pounding with his fists After that, he at last got the farmer's crop cut and grazed down by

¹ The council of village elders It is not recognised by law but meets in the evening on a mud platform (*chaurā*) somewhere in the centre of the village and settles petty disputes

his cattle, and said to him, 'if you go to court¹ about this, I'll take care that you won't be able to stay in the village any longer' So the farmer went home, and told his people all that had come to pass between him and the headman. Said they all with one voice 'let us go to the court and the magistrate will make everything all right. Otherwise it will be long before we shall be able to live at ease in the village.'

But the farmer, seeing that all this was only lip courage said 'look here brothers, it is not wise to live in water and to make an enemy of the crocodile. I have made up my mind not to till lands in this village any longer. I had rather earn my livelihood by some trade or other which will at least allow me to live at peace in my own hut.'

There were many people present there at the time and when they heard what he said they became silent until one of them replied 'listen brothers there is no good in the weak and harmless frowning those who are strong and wily. Forbear therefore and let us sit quietly at home.'

¹ This time it is the regular court, not the council of village elders.

BUNDĒLĪ OF JALAUN.

Immediately to the north of the district of Jhansi lies the district of Jalaun. The dialects spoken on the eastern border are Nibhatta (see p 529) and Lodhanti (see p 465), but over the rest of the district the dialect is the same as that of Jhansi, slightly influenced by the Kanauri spoken in Cawnpore. It is spoken by 360,129 people. It may be taken as practically pure Standard Bundelī, although in the north of the district it is more affected by Kanauri than in the south. To the west of the district it varies slightly.

The following specimen comes from Central Jalaun, and illustrates the form of Bundelī spoken by the great mass of the Bundelī-speaking population. The influence of Kanauri is most evident in the pronunciation. This is not so broad as in Bundelkhand proper. The vowel *e* is preferred to *a*, and *o* to *au*. Thus we have *eso* instead of *aseo*, of this kind, *pe* for *pa* on, *jehat* for *jathat* he will go, *oi* for *am*, and, *lotan* for *lantan*, to return, *oiat* for *aurat*, a woman.

Vowels seem to be interchanged under the influence of a neighbouring *h*. We have *sahn* for *sahar* or *shahr*, a city, *pih'an* for *pahran*, to clothe, *kah'hat* for *lah'har*, he will say, *bahut* for *bahut*, much.

In nouns the oblique form in *an* is often used for the singular, as in *deran-pe*, at the house. This is more common in Hamirpur immediately to the south-east. In the specimen, the Kanauri form *tumhē*, to you, once occurs.

Note how commonly the past tense of the verb meaning 'to say' is put in the feminine (to agree with *bat* understood) when used impersonally. Thus we have *kahi*, it was said. Very good instances of this idiom are *ja kahi*, he said this, *le* this was said. Here *ja*, the feminine of *go*, this, agrees with *bat* understood. So *tis'e din ki kahi* for *tis'e din ki bat kahi*, the (word) of the third day was said, *ie* the third day was fixed.

The following are revised figures for the dialects spoken in Jalaun —

Bundelī (Standard)	360,129
(Nibhatta)¹	10,200
(Lodhant)	8,000
Hindustani	10,244
Other languages	7,788
	<hr/>
TOTAL (1891)	396,361
	<hr/>

The following specimen is a folktale from Jalaun —

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI

(DISTRICT, JALOUN)

घासी-राम बाबा-नें पूत-बुलाकी नाऊ-सें कही के हमारे संग तीरथन-कों चलो । तब नाऊ-नें अपनी नाइन-सें सलाह कर-के जा कही के हमारे किसानन-कों ब्रुहत आमदनी हुइहै सो मारी जेहै । बाबा-नें कही जो आम-दनी हुइहै सो हम देहें । तब नाऊ-नें फिर बात बनाई के हम दुनियाँ-दारी-में जो चरित्र देख आयहें सो तुम्हें बतावने परहै । जभ ई नहीँ बतायहो तभ-ई लोट आयहें । तब दोऊ एसी कह-के चल-दये ।

एक मुकाम-पे नाऊ बाजार-सें सब सामान ले-के बाहर कटो । तब बा-नें कही के कोन-जें चरित्र हम-नें नहीँ देखो-है । तो का देखत-है के एक डाँक चली-जात-है ओर डाँक-कीं सिपाई चला-चल कहत चलो-जात-है । एसो देख-के वो डेरन-पे आओ ओर जब दो-ऊ जनें रोटी बनाय खाय के तय्यार भये तब नाऊ-नें कही के बाबा एक बात हम देख आये हैं सो बताओ । उन-नें कही कही । तब बा-नें कही के एक डाँक चली जात है ओर सिपाई चला-चल कहत चलो-जात-है । ता-को मायनो बताओ । उन-नें कही तुम पाँय दाबो हम कहत-हैं । सुनो । जा सहिर-में एक साहूकार-की बह बड़ी कबूल सूरत है ओर बा-की खामिंद पहेस-में है । बा एक दिन अपनी बिरादरी-में बुलौआँ गई-हती । जब उठे-सें लोटी तो आँधी पानी आओ । बा एक मुसलमान-के घर-में अपने घर-के धोखे-सें घुस गई । जब बा-ने जानी के जो हमारो घर नहियाँ तब बिलविलाय-के अपने घर-कों भजी । इत्ते-में मुसलमान निकरो । बा-नें कही जा कौन-की ओरत हमारे मकान-में घुस आई । देखें चहियें । तब वो बाही-की पीछूँ-पीछूँ चल के बा-के घर-पे जाय-के पता सुराक लगाओ । देखौ के जा ओरत-के घर-में कोऊ आदमी नहियाँ । कोऊ एसो उपाय करे चहियें जा-सें जा-कों अपने घर-में डार-ले । वो सहिर-में जाय-के एक भठियारी-के मोडा-कों दस पचीस रुपया दे-के बाय सिखओ ओर जनाने उठना पहिराय-के वाद-



साह-के दरवार-में पीनस-में बैठा-के लिवाय-गओ । साह-कार-को वल्ल-के नाँव-सें अजीं दर्द की में साह-कार-सों राजी नहीं हों । में मुसलमान-सों राजी हों । बादसाह-नें कही के हिंदू-कों एसें मुसलमान न भयें चहियें । जब न मानी तब कही के काल फिर अजीं दियो । तब फिर दूसरे दिन वा-नें अजीं दर्द । बादसाह-नें फिर तीसरे दिन-को कही । अब साह-कार-को वल्ल-कों खबर भई के मेरे नाम-सें मेरे लेवे-को अजीं दर्द गई-है । वा-नें अपने खामिंद-के लिवाय-वे-कों डाँक रमाने करी-है ।

सो घासी-राम बाबा कहत-हैं के इत्ती बात तो हुइ-गई जो हम-नें कही । अब जो नई हुइ-है सो हम कहत-हैं के सबेरे वो साह-कार आय-जेहै ओर बादसाह-के दरवार-में वा ओरत-के नाम-सें अजीं लगहै । सोई साह-कार पुहुँच-जेहै ओर बादसाह-सों हाँत जोर-कें किहहै के हजूर जा ओरत हमारो माल जो जहाँ धरो-है बताय-दे फिर चली-जाय । जब वा ओरत निकरहै तब साह-कार किहहै के हजूर जा हमारो ओरत नहियाँ । देखें चहियें के कोन है । जब बादसाह देखहैं तो भठियारे-को मोड़ा निकरहै । तब बादसाह वा मुसलमान ओर मोड़ा-कों धरती-में गड़ाय देहैं ओर साह-कार अपने घर-कों चलो-जिहै ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDLI

(DISTRICT JALAUH)

TRANSLITERATION AND TRANSLATION.

Ghasi ram baba nē Put bulahi nau sē lahi le hamare sang
Ghasi ram saint by Put bulahi bai ber to it was said that me of with
 turthan kō chalo Tab nau nē ap'ni nain sē salah
holy places to go Then the bai ber by is own bai ber s wife from counsel
 hai kē ja lahi le 'hamare kisanan kē buhut am'dani huhr
made laving this was said that my clients to great income will be
 so mali jehrī Baba nē lahi jo am'dani huhr so
that destroyed will go The saint by it was said what income will be that
 ham dehañ Tab nau nē phur bat banai le
we (I) will give Then the bai ber by again word (excuse) was made that
 ham dumyādarī-mē jo chaṭia dekh a'hañ so tumhē
we (I) worldly affairs in what actions having seen shall come that to you
 batawne parhrī Jābha ī nahī batay'ho tabha ī lot a'hañ
to explain will fall When even not you will explain then even I shall return
 Tab do u en lahi kē chal dīve
Then both such said laving went off

bi muham pe nau b'rajai sē sab saman lē kē
One place at the bai ber the mai let from all materials taken laving
 b'hai k'aho T'ab ba nē k'ahi le kon'ū ch'aritra ham nē nahī
out came Then him by it was said that any action is by not
 dekho hai To la dekh'at hai le ek dākh ch'ahi jat hrī oi
open see is Then what seeing is is that a post going along is and
 dākh kō sipai chala chal kabat chalo jat hrī l'ao dekh kē
the post to a peon get on get on saying going along is Such seen laving
 bu derin pe ao oi j'ab do u janē roti banay k'hy kē tayyar
the lodging to came and when both persons bread made eaten laving ready
 bhaye tab n'ru nē k'ahi le bab'ī ek bat hrī
became then the bai ber by it was said that Holy Sri one thing I
 dekh rye hañ so bitao Un nē lahi k'aho Tab ba nē
having seen come am that explain Him by it was said say Then him by
 lahi le ek dākh ch'ahi jat hrī oi sipai chala chal
it was said that a post going along is and a peon 'get on get on

k'hat chalo jat hai Ta ho may'no batao' Un nē k'ahi
saying going along is That of the meaning explain' Him by it was said,
 'tum pāy dabō hām kabat h'ī Suno Jā sahm mē ek
 'you (my) feet shampoo I telling am Hear This city in a
 sahu'kar kī b'ihu barī labul su'at hai or ba lo l hamind paddes mē
merci of wife very beautiful is and her of the husband far country in
 h'ui Bī ek din ap'ni bu'adai mē bulu'ā g'ri h'atī Jab utē sē
is She one day her own relations in on invitation gone had When there from
 lotī to ādhī p'rami ro Ba ek Musalman ke ghar mē ap'ne
she returned then storm rain came She a Musliman of house in her own
 ghar lē dhol hē s'c ghus-g'ri J'ib ba nē j'uni kē jo ham'uo
house of mistake from entered When her by it was known that this my
 ghar n'ahiy' t'ib b'ib'uday l'c ap'ne ghar kō bhajī Ittē mē
house is not then hoisted being her own house to she fled Meanwhile
 Musalman muk'ro Ba nē k'ahi jā l'un kī orat h'ma'ic
the Musliman came out Him by it was said this whom of wife my
 mar'kan mē ghus ai Del h'c ch'ahiy'c T'ib ho b'ih lē pic'hū pic'hū
house in entered To see is proper Then he (by him) her of after after
 chal k'c ba lē ghar pe jay l'c p'ri su'al h'gao Del hi
gone having her of house on gone having clue trace was applied It was seen (by him)
 kē jā orat lē ghar mē l'ou ad'mi n'ahiy' Kōu so up'ay l'ā
that this woman of house in any man is not Some such device to male
 ch'ahiy'c jā s'c jā kō ap'ne ghar mē d'ir l'c Bo
is proper to take from this one my own house in I may put He (by him)
 sahm mē jay k'c cl bhatiy'ay kē mora l'ō d'as p'ichus rupay r
the city in gone having an intelligence lad ten twenty five rupees
 dē k'c bay sil h'ao or j'nanē ur'h'ni pih'raj k'c bad's'ih kē
given having him it was taught and woman's clothing put on having the ling of
 dar'bar mē pinas mē b'ithay l'c h'ib y'gao Sahul ur kī
court in palanquin in caused to sit having got him taken away The merchant of
 bahu kē n'īn s'c r'aj d'ay kē 'mē sahu'k u s'c r'aj
wife of name by a petition was given that I the merchant with content
 n'ahī hō Mē Musalman s'c r'aj hō' Bad's'ih nē k'ahi lē
not am I the Musliman with content am' The ling by it was said that
 Hindu l'ō s'c Musalman n' b'ihay'c ch'ahiy'c Jab na n'ar'm
a Hindu to thus a Musliman not to become is proper When not she heeded
 t'ib l'ahī kē k'ī phir r'aj d'ay T'ib phir
then it was said that to morrow again petition give' Then again
 d'us'ro d'm b'ī nē r'aj d'ay B'ad's'ih nē phir t'ic'ic
(on) the second day him by petition was given The ling by again the third
 din l'ī k'ahi Ab sahu'k u l'ī bahu l'ō k'hab'ri bhāi lē m'ic
day of it was said Now the merchant of wife to news became that my

nam sē merc lebe kī arjī dai gurī hai " Ba nē ap'ne l hamind kē
name by my taking of petition given been has " *He by her own husband*
 libay'be kō dāk ī mane karī hai '
causing to take for a post dispatched been made has '

So Ghasī ram baba līhat haī le 'itī bat to hui gurī
So Ghasī ram the saint saying is that so much affair indeed been has
 jo hīr nē lakh Ab jo nū huihū so ham līhat haī le
what me by was said Now what new will be that I telling am that
 sabeiē bu sahul ai ay jehrī or bad'sah le dar'bai mē ba
in the morning that merchant will arrive and the king of court in that
 orī le nam sē arjī līghai Soī sahukar pahūch jebai or
woman of name by petition will be brought up That merchant will arrive and
 bad'sah sō hāt joī kē kīh'arī le ' h'arjī ja orat
the king to hands folded having will say that Your Majesty this woman (by)
 hīmaio mal jo jāhā dhārō hai, batay de, phū chah jāy
my property which where been placed has let her show, again let her go away '
 J'ab ba orat nikar'hai tab sahukar kīh'arī le hājur
When that woman will come out then the merchant will say that Your Majesty
 jī hamarī orat nāhūñ Dekhē chahūñ kē kōn hīr " J'ab bad'sah
this my wife is not To see is proper that who she is " *When the king*
 dek'haī to bhūtiyār kō morā nikar'harī Tab bad'sah ba
will see then the innkeeper of lad will come out Then the king that
 Musalman oi morā lō dhūrtī mē gayā dharī or 'sahukar ap'ne
Musalman and lad the ground in will buy and the merchant his own
 ghar kō chro jehrī '
house to will go '

FREE TRANSLATION OF THE FOREGOING.

The Saint Baba Ghasī ram once asked his barber Put bulakī to accompany him on a pilgrimage. The barber took counsel with his wife and refused on the ground that he would lose the large income which he got from his other clients. The Saint replied that he would make good any loss on that account. Then the barber tried to get off by saying he would go on condition that the Saint promised to explain every circumstance which he might see on the way and that if he ever failed to do so he would immediately let him return. To this the Saint agreed.

At one place at which they stopped the barber went to market to buy provisions and saw nothing about which he could ask the holy man till on the way home he noticed a postman going along urged by a peon who kept saying 'hasten hasten'. So when he had come to their lodging and both had finished their meal he said to the Saint 'Holy Sir I have seen something which I wish you to explain'. 'What is it?' was the answer. Said the barber 'I saw a postman going along and a peon urging him

saying "hasten hasten" What is the meaning of that?' The Saint said, 'I will tell you while you shampoo my feet Now, listen In this city there is a very beautiful merchant's wife whose husband is away on a journey One day she went on invitation to her own people, and on the way home was overtaken by a heavy storm of wind and rain The consequence was that she mistook her road and went into a Musalman's house instead of her own As soon as she discovered her mistake she was horrified and ran off to her own house The Musalman saw her, and wondered who she could be So he made up his mind to find out and followed her to her home There he made enquiries, and found out that there was no man there So he determined to make up some device by which he could get her into his own house He went into the city and got hold of an innkeeper's lad, to whom he gave ten or twenty rupees, and instructed him as to how he should act Then he dressed him in women's clothes and brought him to the court of the king in a palanquin There the pretended woman put in a petition under the name of the merchant's wife to this effect "I am tired of the merchant and want to live with the Musalman" The king said that it was not right that a Hindu should become a Musalman, but when the pretended woman would not listen to his remonstrances he told her to come to-morrow The next day the lad put in a petition again, and the king told him to come again the next day In the meantime the news came to the merchant's wife that a false petition had been put in in her name so she has dispatched a postman to call her husband'

The Saint continued 'So much for what has occurred I have told you what has happened Now I shall tell you what is going to happen To-morrow morning the merchant will come and the petition in his wife's name will again be presented At the same moment the merchant will arrive and with folded hands will say, "Your Majesty, if this woman will tell me where she has stowed away my property, she may go her way" Then the false woman will have to get out of the palanquin, and the merchant will say, "Your Majesty, this is not my wife Justice demands that you should enquire who she is" Then the king will enquire and she will turn out to be the innkeeper's lad Then the king will bury alive the Musalman and the lad, and the merchant will go in peace to his own house'

BUNDĒLĪ OF WEST JALAUN

The following folktale comes from western Jalaun and illustrates the ptois of that portion of the district. Out of the 560 129 speakers of Standard Bundelī in Jalaun it is estimated that about 20 000 speak this ptois. It was incorrectly entered as Bīrdhūrī in the original Rough List of the Jalaun dialects. It has nothing to do with that dialect which is a mixture of Bundelī and Braj.

The principal distinction between the dialect of the west of Jalaun and that of the rest of the district is that the pronunciation is much broader. *ai* and *au* are preferred to *e* and *o* respectively. Thus we have *pai* not *pe* on *lau* as well as *lo* of *la* as well as *lō* the sign of the recursive dative *lau* you are *clalau* and *gaan* he went *baillau* he sat *lailau* he was made, *lailau* great. There is the same fluctuation of vowel sounds that we have noticed in Central Jalaun. Thus *sib* all, *bulul* many, *puñclan* to arrive. In the pronouns he that is *ba* not *bo* and this is *ja* not *jo*. The oblique forms are *ba* and *ja* as in the Standard Dialect. The plural of *ja* who is *jay*.

The specimen is a folktale relating one of the wit contests between the Emperor Akbar and his famous minister Birbal.

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI

(WEST OF DISTRICT JALAUH)

एक बेर बास्पाय और बीरन बैठे-हते । बास्पाय-ने बीरन से पूछो कै पट कौन-को बड़ौ है । तब बीरन-ने कही कै महाराज जा-कौ जैसी डौल ता-कौ तैसी पेट । तब बास्पाय-ने फिर कही कै नई बताओ सब-तें बड़ौ पेट कौन-कौ है । तब बीरन-ने कही कै सिब-तें बड़ौ पेट तौ जिमीदारन-को है । अब बास्पाय-ने कही कै बताओ जिमीदार-को पेट कैसैं बड़ौ है । अच्छौ बतायहैं । ज कह-कें बीरन एक दिना काज गाँव-के जिमीदारन-के हिंयाँ जाय दुको । जब बीरन दरवार-में न गये तब बास्पाय-ने बुलाइवे-कों आदमौ पठओ । जब न मिले तब अपने राज-भर-में और और-ज देसन-में ढुँडीया पुँचुँचाये । जब ढूँड़ ढूँड़-कों छार-गये और न मिले तब बास्पाय-ने बुहुत-से बुकरा मँगाये और उन-कों तौल-कों गाँवन गाँवन-के जिमीदारन-के हिंयाँ पठये और कही कै इन-कों छे महिना-लों खूब चरावें । अकेलों तौल-में न बढ़न पावें । तौल बढ़है तो बड़ौ डंड देहैं । सिब जिमीदार अपनी अपनी उपाव सोचन लगे । जा गाँव-में बीरन हते हुँआ-के जिमीदार उन-के ढिगाँ गये और उन-सों कही कै जा-कौ जतन बताओ । बीरन-ने कही बेहड़ा-में-तें एक भिड़ा मँगाय-के बुकरा-को आगे बँधाय देव । फिर बाय खूब चराओ । ब डर-की मारें कम-जें न चेतहै न तौल-तें जादाँ बढ़है । उन लोगन ने ऐसो-ई करौ । जब छे महिना में सिब बुकरा मँगाये और तौले-गये तो सिब तौ तौल-तें बढ़े और जा-में बीरन हते बा गाँव-के जिमीदारन-कौ बुकरा तौलउतें पौआ-भर कम कढ़ौ । तब बास्पाय-ने उन जिमीदारन-सों कही कै तुमारे हिंयाँ बीरन हैं । उन-कों लिआओ । उन-ने कही हमारे हिंयाँ नईया । बास्पाय-ने बड़ौ घुरकी दिखाई तौ-ज उन-ने न बताये । तब बास्पाय-ने कही कै बुकरा काये कम भचौ । उन-ने कही कै हमारे हिंयाँ रोगी बुकरा पठओ-हतो । बा-ने चारौ-सारौ काछू नई खाओ । अमै नेक चेतौ-है । ता-सैं कम भचौ-है । फिर बास्पाय-ने ऐसो-ई कइयक उपाव करे अकेलों बीरन-कौ पतौ न लगौ । तब कही कै जो कोज बीरन लिआवे ता-को एक हजार रुपैया इनाम देहैं । तब वे जिमीदार

वोरन-कों लिवाय-गये । वास्पाय वीरन-सों उठ-कों मिले और पूछी के तुम कहाँ
 दुके ते । हम-ने तौ सिव मुखक ढूँड-डारौ । तव वोरन-ने कहौ कै हम तौ हेई
 कोस भर-पै इन जिमौदारन-के घर-में दुके-ते । देखो जिमौदार-कौ कितनो
 बड़ी पेट है कै हम-कों दुकायें रहे और तुम-ने मुखक-भर ढूँड-डारौ तौ-ऊ
 हमें न पाओ । तव वास्पाय-ने कहौ कै वीरन तुम साँची कहत-हौ जिमौ-
 दार-जौ पेट सिव-तें बड़ी है । और उन जिमौदारन-कों बुहुत इनाम दओ ॥

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI

(WEST OF DISTRICT JALAUŃ)

TRANSLITERATION AND TRANSLATION.

Ek ber bassay aur Biran baitha hate Bassay ne
One time the Emperor and Birbal seated were The Emperor by
 Buan sē puchiḥi hai, pet laun lo barau hai? Tab Buan ne
Birbal to it was asked if at 'belly whom of large is?' Then Birbal by
 l rhi la Mahīdā jal ru jrasau dil ta l ru t r r u pet'
it was said that 'O great I ing whom of as large for m him of so large belly
 Trb bassay ne ph i l ahi h r nāi batao sab tē barau
Then the Emperor by again it was said that no tell all than large
 pet laun l ru hai? Trb Biran ne l rhi hai sab tē barau
belly whom of is? Then Birbal by it was said that all than large
 pet t r u jumdar lo h r u Ab bassay ne l ahi h r u
belly then the landholder of is Now the Emperor by it was said that
 b r t a o jumdar lo pet l r sē barau hai 'Achchhi batay'haī
tell me the landholder of belly low large is Very good I shall tell
 ja kah lē Buan cl dina kau gīw lo jumdar an l c hīyā
this said having Birbal one day a certain village of landholders of near
 jay dul c Trb Biran dar b u mē n r gay c tab bassay ne
going I d himself When Birbal court in not went then the Emperor by
 bulab c kō ad'mi pathao Trb n r milc tab ap'ne
calling for men were sent When not he was found, then his own
 raj bhai mē aur aur u d r n mē dhūru i puhichay c Trb
kingdom entre in and other too countries in searches were despatched When
 dhūr dhūr hē hai g r y c au na milc tab bassay ne
searched searched having they were tried and not he was found then the Emperor by
 buhut c buk'ra māgay c au un l aū taul lē gāwan gīwan l
many very goats were sent for and them weighed having, villages villages of
 jumdar an l c hīyā pathay c ru l r h l r 'in kē chih c
landholders of near they were sent and it was said that, 'these
 mahina lō khub charabē Al lō t r u mē n r b r i h a n p i nē
months for well feed But weight in not to me case they may get
 Taul barh'hai to baru d r n d d a h r i ' Sab jumdar
(If) weight increase, then great punishment I will give All landholders

ap'nau ap'nau upaw sochan lage Ja gāw mē Biran hate
then own then own device to thank began What village in Bū bal was,
 hūā he jumidai un he dhigā gaye aur un sō kahu hai, ja kau
there of landholders him of near went, and him to it was said that this of
 jatan batao ' Biran ne kahu 'beh'ra mē tē ek bhira māgay kē
means tell ' Bū bal by it was said forest in from one wolf sent for having
 buk'ia he age bādhai dew Phir bay khub chahao Ba dar he
goat of before tie up Then him well feed He fear of
 marē labha ū na chet'hai na taul tē jadā barh'hai '
on account ever even not will be healthy, nor weight by much will increase
 Un logan ne aiso i kharu Tab chhe mahina mē sib buk'ia
Those people by so even it was done When six months in all goats
 māgaye aur taule gaye to sib tau taul tē barhe aur
were sent for and weighed were, then all verily weight by increased and
 ja mē Biran hate ba gāw he jumidai an kau buk'ra taulautē
which in Bū bal was, that village of landholders of goat by weighing
 paua bhai ham karhau Tab bassay ne un
one quarter of a seei full less came out Then the Emperor by those
 jumidai an sō kahu hai tumare hīyā Biran hai, un kō hao
landholders to it was said that you of near Bū bal is, him being
 Un ne kahu humaie hīyā nā'ya ' Bassay ne bari
Them by it was said us of near he not is ' The Emperor by much
 ghur hi dil hai tau u un ne nī bataye Tab bassay ne
by overbearing was shown then he them by not was told Then the Emperor by
 kahu hai buk'ia kaye ham bhaau ? ' Un ne kahu hai
it was said that ' the goat why less became ? ' Them by it was said that
 hamare hīyā rogi buk'ia pithao hoto Ba ne charu saru kichhu
' us of near diseased goat sent was Him by grass etc anything
 naī kharu Abhai nek chetau hai ta saī kam bhāu hai ' Phir
not was eaten Now well well it is that from less become has ' Then
 bassay ne aise i karyak upaw hare Alēō
the Emperor by of this nature even several devices were employed But
 Bū bal kau patau na lagau Tab kahu hai ' jo kau
Bū bal of clue not was found Then it was said that, if anybody
 Bū bal habe ta kō ek hajar rupaiya inam dāhai ' Tab
Bū bal will bring him to one thousand rupees reward I will give ' Then
 be jumidar Bū bal kō hīy gaye Bassay Bū bal sō uth kē
those landholders Bū bal produced The Emperor Bū bal with arisen having
 mile, aur puchhi hai ' tum kahā duke te Ham ne tau
met, and it was asked that, you where concealed were Me by verily

sib mulak dhū darau Tab Biran ne kahī hai ham
all countries have been searched out Then Birbal b, it was said that I
 tau hēī kos bhar pai in jumdarān ke ghar mē duke te Dekho
verily I e a kos full at these landlolders of house in hid was See
 jumdar kau kit'no barau pet hai kai ham kō dukayē iahē,
a landlolder of low large belly is that me they concealing remained
 aur tum ne mulak bhar dhūr darau tau u hamaī na pao
and you by country whole was searched out then even for me not it was found
 Tab bassay ne kahī hai Biran tum sāchi kahat-hau
Then the Empe on b, it was said that Birbal you truly speaking are
 Jumdar kau pet sib tē barau hai Aur un jumdarān kō buhut
The landholder of belly all than large is And those landlolders to great
 inam dao
reward was given

FREE TRANSLATION OF THE FOREGOING

Once upon a time the Emperor Akbar and Birbal were seated together and the Emperor asked Birbal what people had big bellies. Birbal replied that it depended on the size of the man. But said the Emperor who has the biggest belly of all? A landlord said Birbal Tell me said the Emperor why you say that a landlord has the biggest belly. Very well I shall tell and with these words Birbal went and hid himself in a village close by owned by some landlords. When he did not appear in court next day the Emperor sent for him but he could not be found. Then he had search made throughout his own kingdom and other countries also but without avail.

Then the Emperor got a lot of goats and after having them weighed had one sent to each village owned by landlords in his kingdom with this order. Feed this goat well for six months but take care that it does not increase in weight. If its weight increases I shall punish you severely. All the landlords began to think of some device or other for currying out His Majesty's behest and those who owned the village in which Birbal was hidden came to him and asked him what they were to do. Send said he to the jungle and fetch a wolf. Tie it in front of the goat to whom you must offer plenty of food. His fear of the wolf will prevent his eating and he will pine away and won't increase in weight. They followed his advice and at the end of the six months all the goats were sent for by the Emperor and weighed in his presence. All the other goats had increased in weight but the one brought by the landlords of the village in which Birbal was hidden was a quarter of a seer less than it was before. Then the Emperor felt sure that Birbal was hiding with them and told them to produce him. They denied that he was with them and no matter how much the Emperor browbeat them they stuck to their denial. Then he asked them how it was that their goat had become less in weight. Because said they it was sick when it was sent to us.

In the same way the Emperor tried several other tricks but failed to get a clue as to where Birbal was. Finally he offered a reward of one thousand rupees to whoever

brought Birbal to him, and those very landlords did so. As Birbal approached the Emperor rose and embraced him, and asked him where he had been hidden. 'I searched in every land for you, but without result.' 'Sire,' replied Birbal, 'I have been the whole time in the house of one of these landlords, a couple of miles from this palace. See, now, how big is the belly of a landlord. These men kept me safely concealed, while Your Majesty searched out the whole country, and could not find me.' Then the Emperor replied, 'Birbal, you speak the truth. A landlord's belly is the biggest of all.' He then gave rich rewards to these landlords.

BUNDĒLĪ OF HAMIRPUR

The language of the central portion of Hamirpur is the same as the standard Bundelī of Jhansi. This will be evident from a perusal of the first few lines of a local version of the Parable which are given below. We may note the form *mau kã* to me which in Jhansi would be *mo khõ*. The change of *mo* to *mau* is merely a matter of spelling as explained in the introduction to the dialect. The *kã* instead of *khõ* is due to the influence of the corrupt Awadhī spoken immediately to the East. So is *moi o* instead of *mei o*.

The dialects spoken in Hamirpur are as follows —

Standard Bundelī spoken by	384 000
Loḍhānī	98 000
Kundrī	11 000
Banaphānī	5 000
T rihānī	3 000
Hindōstānī	12 000
Other languages	720
	518 720

Of these Banaphānī and Tuhānī are (in this district) not forms of Bundelī, but are based on Eastern Hindī mixed with Bundelī forms. They have been already dealt with under the head of Eastern Hindī (see Vol VI, pp 140 142, and 146). Kundrī is spoken both in Hamirpur and Banda, on the banks of the Ken which forms the boundary between the two districts. On the Banda side it is Eastern Hindī mixed with Bundelī, and has been described under the former language (Vol VI, pp 152 ff). The Kundrī of Hamirpur is described below on pp 527 ff as it has a Bundelī basis though mixed with Eastern Hindī.

[No. 5.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDÉL.

(DISTRICT, HAMIRPUR.)

एक जने-के दो कुवँर ते । लौरे-ने मालकान-तें कई कि ऐं जू मौ-काँ
धन-में-से जो मोरो हीसा होय सो मिलवै आवै । तब उन-ने अपनी धन
बाँट दयो । कछू दिनन भये-ते कि लौरे कुवँर बोट धन जोर-के परदेस जात
रये । माँ लुचपन-में दिन खोये और अपनी धन बढ़ा डारो ॥

TRANSLITERATION AND TRANSLATION.

Ek janē-kē	dō kuwār	tē.	Laurē-nē	māl'kān-tē	kai
One man-of	two sons	were.	The-younger-by	father-to	it-was-said
ki,	'aī jū,	mau-kā	dhan-mē-sē	jō mōrō	hisā hōy, sō
that,	'O sir,	me-to	wealth-in-from	what my	share may-be, that
mil'bai-āwai.	Tab	un-nē	ap'nō	dhan	bāṭ daō.
let-it-be-obtained.	Then	him-by	his-own	wealth	having-divided was-given.
Kachhū	dinan	bhayē-tē	ki	laurē	kuwār bōt dhan jōr-kē
Some	days	been-had	that	the-younger	son much wealth having-collected
par'dēs	jāt	rayē.	Mā	luch'pan-mē	din khōyē aur ap'nō
far-country	going	was.	There	debauchery-in	days were-lost and his-own
dhan	warā-dārō.				
wealth	was-squandered.				

BUNDĒLĪ OF EAST GWALIOR

To the west of the District of Jhansi lies the Gwalior Agency of Central India. Along the northern half of the border it is separated from that Agency by the State of Datia which belongs to the Bundelkhand Agency, but towards the south, in what formed the old District of Lalitpur, it marches directly with the Gwalior State.

The Gwalior Agency now includes the old Guna Agency, which lies to its south. We may say, as a broad statement that the main language of the original Gwalior Agency (excluding the old Guna Agency) is the mixed form of Bundelī known as Bhadauri to be described later on, and that of the old Guna Agency is the Malwī dialect of Rajasthan. The old Gwalior Agency principally consists of what may be called the home districts of the Gwalior State. The main language of these districts is therefore Bhadauri.

Where, however, the Gwalior State marches with the District of Jhansi, *i.e.* along the western border of the old District of Lalitpur, and again, going south along the western border of the Saugor District, the language is the standard Bundelī of Jhansi. It is spoken in the Gwalior Districts of Chanderī, Mungroli, and in the eastern half of Bhilsa District, by an estimated number of 200,000 people.

The following folktale comes from the Bhilsa District, and may be taken as a specimen.

एक साहूकार तो । बा-की चार बेटा ते और धन मुतकेरो तो । बा-ने अपने जीयत-में अपना धन चारौ बेटन-को बराबर बाँट दओ । और चार लाल अपनी मौत जिन्दगी-को निभारे रख छोड़े । पनमेसर-की मरजी-से साहूकार मर-गओ । और वे चारों लाल बेटन-ने एक टिपारी-में धर दए ।

जब कुछ दिन बीत गए तो बड़े बेटा-ने टिपारी-को देखो । बा-में एक लाल कम હતो । तब आपस-में चारों-ने विचार करो कि सिवाय हम चारन-की और काह्न-को खबर न ती । लाल कौन ले-गयो । ता-पै राजा-के पास निभाव-को गए और कही है राजा हमारो निसाफ कर और लाल ऐसे हेर कि लाल मिले और चोर-की लाज रहे । राजा-ने अपने दीवान-से कही कि जा-को निसाफ कर नहीं-तो अन पानी न खाऊँगे ।

राजा जा-ही सोंच-में तो कि बा-की मोड़ी-ने कही कि अरे बाप जा निभाव सोए सौँप-दे । और मोड़ी-ने उन चारन-को पाछे सुखवर छोड़ दए कि वे बिन-की वात-चीत सुन-के खबर देत-रहें । सुखवरन-ने बिन चारन-की मन-में भर-दर्द कि राजा-की बेटौ अन्तर-गियानी है कोई वात बा-से डोकी नहीं रह-सकत-है । जब मोड़ी-ने अपना भय उन चारन-के मन-पर खूब जमाए लओ तौ चारन-को टिपारी और लालन सुद्धा अपने सामने बुलाय-के कही कि हम आज रात-को लाल हेरेगे । और रात-के बखत अँधेरे-में लाल निभारे कर-के और कुछ अपने-पास-से मिलाए-के बिन-को दए कि वे टिपारी-में डालत-जाएँ । तब सबन-ने लालन-को टिपारी-में डालो और जब गेने तो एक लाल बड़ी । जा सुरत-से लाल मिल गओ और चोर-की लाज रही ॥

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(SHARAWATI)

TRANSLITERATION AND TRANSLATION.

Lh salukhar to Bale char beta te aur dhan mut'hero
One banter was Him to four sons were and fortune plenty
 to Ba ne ap'ne purt mē ap'no dhan charu betun ko barabar
was Him by his own living in his own wealth the four sons to equally
 bāt dao, aur chari lal ap'ni maut jind gilo
having been divided was given and four rubies his own death life for
 mare lakh chhor Pan mesar li mar ji se salukhar mar gau
separately were kept apart God of will from the banter died
 Aur be charō lal betan ne ek tipuri mai dhai dae
And those four rubies sons by one basket in were kept
 Jab kuchh din bit gūe to bare betun ne tipuri ko
When some days had passed then the elder son by the basket
 dekho Ba mē ek lal kam hoto Tab apas mē
was seen That in one ruby less was Then themselves among
 charō ne bichar karu li sabiy haru charan le aur
the four by consideration was made that except us four other
 kahu ko khabari na ti Lal kaun le gayo? Ta puri
anyone to information not was The ruby who took away? There upon
 Raja ke pas nawa ho gae aur kahu he Raja haru
the king of near justice for they went and it was said O King our
 naph kai aur lal use hei li lal mile aur
justice do and ruby so search that the ruby may be found and
 chor li laj lakh Raja ne ap'ne dui se kahu
the thief of honor may endure The king by his own master to it was said
 li ja ko naph kari nahi to in pan ni khūgē
that this of decision and otherwise food water not I will eat
 Raja ja hi sōch mē to li ba li muni lahi
The king this very anxiety in was that his daughter by it was said
 ki use bap ni mone sap de Am muni
that O father this decision to me entrust And the daughter by
 un charan le pachhe mul h'ari chhor da li be ba li bat chit
those four of after spies were set that they their conversation

sun ke khabar deti hai Mulkh'baian ne bin charan ke man me
 hearing information might be giving The spies by those four of mind in
 bhari dai li Raj ki beti antar gyari hai, koi bat
 it was filled that the king of daughter internal knowers is, any thing
 ba se dahi nahin rah sakat-hai Jab mori ne ap'ne
 her from concealed not remain can ' When the daughter by her own
 bhari un charon li man par khub janne ko tau charan ko
 full those four of mind on well had been impressed then the four to
 tipu aur lal in suddh' ap'ne sun'ne bulai ke kahi ki hum
 basket and rubies along with her self before calling it was said that I
 a rat ko lal har'ge ' Aun rat ke bhari adhar me
 to day night at rubies will search And night of time darkness in
 lal un lal ke aur kuchh ap'ne par se milai ke
 rubies separate made having and some her own near from mixed having
 hum o dahi ki b tipu me dahi jai lab
 them to they were given that they basket in dropping may continue Then
 sharan ne lal ko tipu me dalo aur jai
 all by rubies with reference to basket into it was dropped and when
 gane to li lal bhari Jab surit-se lal
 they counted then one ruby incased This manner from rubies
 mil gaye, aur char ki jai kahi
 were found, and the thief of London remained

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a braker with four sons and great wealth. While he was yet alive he divided his property equally amongst his four children except four rubies which he kept for himself as long as he lived. At God's appointed time the braker died and his sons put the four rubies by in a basket. After some time had elapsed the eldest son looked into the basket and found one ruby missing. So he and his brother discussed who could be the thief and came to the conclusion that he must have been one of the four as no one else had been where the jewels had been put. So they agreed to go to the king and they made the following petition to him: 'Your Majesty do justice among us and give the rubies found, but in such a manner that the face of the thief may be saved. The king told his minister to comply with the request and added that he would neither eat nor drink till the matter was settled.

Seeing His Majesty troubled over the affair his daughter addressed him and said: 'O father make over the settlement of this to me. She then set spies to watch the brothers and to report to her what they might be saying amongst themselves. The spies were moreover instructed to fill the minds of the four with the idea that the princess could read a man's inmost thoughts. When the princess had thoroughly filled their hearts with the fear of her supernatural power she sent for them and directed

them to bring along the basket and the three remaining gems. When they came she told them that she intended to look for the missing stone that night. Accordingly when night fell and it was quite dark she took the three rubies out of the basket, and mixed them up with some of her own. She then gave them all to the four brothers, and told them to drop the whole lot into the basket. They did so, and after they had finished, the rubies were counted, and one more was found than the princess had given. In this way the stolen ruby was recovered, and at the same time the face of the thief was saved.

BUNDĒLĪ OF ORCHHA

The Bundelī of the western portion of the Bundelkhand Agency, which lies to the east of the former British District of Lalitpur, and consists of the State of Orchha, and the Jagus of Tora, Tatlipur, Bijna, Banka Pahar, and Dhurwa, is the standard form of the dialect. It has a few local peculiarities, of which we may note the following. The oblique plural of strong adjectives sometimes ends in *ai* or *ē*, as in *ap'naī* or *ap'nē*, own, *dhaī ē*, placed agreeing in each case with a noun in the oblique plural. The usual sign of the accusative-dative is *lai*, *lai*, or *lai* (not *lai*), of the agent, *nai*, and of the instrumental-ablative *sai*. *Unai* is used to mean 'to them', or (respectfully) 'to him'. The nominative of the reflexive pronoun is *apun*, he himself, or they themselves. The sign of the conjunctive participle is *lai*, as in *uth-lai*, having arisen. Note the contracted form *ai*, remaining. Note also that like *lahi*, he said, *p'chhi*, he asked, is always in the feminine, agreeing with *hai*, understood. These peculiarities are illustrated in the accompanying folktales, which has been prepared by Rai Sahib Kashi Pershad, Vakil Charkhari.

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ

(STATE, ORCHHA)

एक बेरै एक हाँथी मर गवो तो । जब ज-कौ जी जमराज-कौ गवो तो
 उन-नैँ पँछी के तैँ इतनी बड़ो है और आदमी जो इतनी हलकौ है ज-की
 बस-मैँ काये रात । हाँथी-कौ जी बोल्तो कि तुमैँ मुरदन-सैँ काम परत-है ।
 अबे जिंदन-सैँ काम नहीं परो । जम-राज सोचे कि जिंदा कैसे होत हूँ । अपने
 जमदूतन-खाँ हुकम दवो कि जाव सिंसार-सैँ एक जिंदा लै आवो । वे गये
 और एक मुसद्दी-कौँ लै आये जो अपनी खाट-में सब अपने कागद आगद
 धरें सोवत-तो । जब जमपुरी-में पहुँचै तो मुसद्दी-खाँ एक जागाँ उतार दवो ।
 और अपुन जमराज-कैँ गये । इतनैँ बीच-में मुसद्दी-नैँ उठ-कैँ अपने सब कपड़ा
 पहिने और एक परवानो विसनु-कौ कचहरी-को लिखो कि जमराज खारज
 व सिवराज बहाल । और त्वार हो-कैँ बैठ रहे । जब जमराज के सामने गये
 तब भट परवानो उनैँ दवो । जमराज-ने परवानो देखतनईँ सब अपनी जागाँ-
 कौ काम सिवराज-खाँ सौंपो और अपुन विसनु-कैँ गये । और बित्तवारी करो कि
 मो-सैँ का काम विगरो कि मैँ वरखास कर दवो गवो । इतनैँ बीच-में सिवराज-नैँ
 अपने हेतौ व्यवहारी मिरत-लोक-सैँ बुला-कैँ खूब सुख करो और फिर उतईँ
 पठुवा दवो । विसनु जमराज-खाँ संगै लै-कैँ सिवराज-के पास आये और बोले
 सिवराज-सैँ कि तुम-नैँ अब खूब काम कर लवो-है । और फिर सिवराज-खाँ
 मिरत-लोक-मैँ पठुवा दवो । और जमराज-सैँ कहौ कि देखौ जिंदा कैसे होत-
 हैं और फिर जमराज-खाँ उन-कौ काम सौंप-कैँ अपने लोक-खाँ चले गये ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(STALE, ORCHHA)

TRANSLITERATION AND TRANSLATION.

Ek beiai ek hāthi mai-gawo to Jab u-kau ji Jam-raj lai
One time one elephant died-had When his soul Jam-raj to
 gawo, tau un-naī pūchhī hai, 'taī it' nau barau hai au ad'mi
went, then him-by it-was asked that, 'thou so large art and man
 jo it' nau hal'kau hai, u-ke bas maī kyē iat' Hāthi kau
who so small is, his subjection-in why liest' The elephant of
 ji bolu ki, 'tumaī mu'dan-saī ham parat hai, ubi
soul spoke that, 'to-thee dead bodies-with business falls, non even
 jindan saī ham nahī paio' Jam-raj soche ki, 'jinda kaise
living beings with business not fell' Jam-raj thought that, 'living how
 hot huaī?' Ap'ne Jam-dutan-lhā hulkam dawo ki, 'jaw,
being will be?' His-own death-angels to order was-given that, 'go
 sunai saī ek jinda lai-awo' Be gaye au ek musaddi kau
wor lā-f'om one living-being bring' They went and one wite
 lai-aye jo ap'ni khat-mē sab ap'nē lagad agad dhairē sowat-to
brought who his-own cot-on all his-own papers etc putting sleeping was
 Jab Jam-puri-mē pahūchai tau musaddi-lhā ek jgā
When Jampur-in he-reaches then the-writer-as-for one place(-in)
 ut u-dawo, au apun Jam-raj-kāī gaye It'naī-bich-maī
it-was-put-down, and themselves Jam-raj to went In-the meantime
 musaddi-naī uth-kāī ap'nē sab kap'ra pahine au ek
the-writer-by arisen-having his-own all dress was-put-on and one
 par'wanau Bis'nu-lī kachah'ī-ho hkhō ki 'Jam-raj khairaj w
letter Vishnu-of court-of was-written that 'Jam-raj dismissed and
 Sir raj bahal,' au tyai ho-kāī baith-iahe Jab Jam-raj-ke
Sir-aj appointed,' and ready become-having sat-down When Jam-raj-of
 sam'nai gaye tab jhat par'wanau unaī dawo Jam-raj-nu
before he went then suddenly the-letter to-him was-given Jam-raj-by
 par'wanau dekh'tana-ī sab ap'ni jgā-kau ham Sir-raj-lhā
the letter seeing-on-even all his-own office-of wot Sir-raj-to
 saūpo au apun Bis'nu-lī gaye Au bint'wari lai
was made-over and himself Vishnu-to he-went And petition was-made

ከ፤, mo ሪ፣ ለ፤ ከ፤ big 10 ከ፤ ma፣ ba፣khas har dawo gawo
at me by what world was spotted that I dismissed made was
 It፣na፣ bīch m፣፤ ሪ፣ na፣ ሳ፣፤ na፣ ሳ፣፤ he፣ byaw፣፤ m፣፤ t lok sa፣
In the meantime S፣፤ by his own friends companions the mortal world from
 bu፣፤ ለ፣ khub suk፣ ለ፤ ሪ፤ ሪ፤ ph፤ ut፣፤ pathuwa dawo
called having well moment was done and again thither we were sent away
 Bi፣፤ Jam ሳ፣ ለ፣ ሳ፣፤ ሳ፣፤ ለ፣ ka፣ S፣፤ ሳ፣፤ pas ሳ፣፤ ሪ፤
Vishnu Jam፣፤ with (I am) taken having S፣፤ of near came and
 bole S፣፤ ሳ፣፤ ከ፤ tum ሪ፣ ሪ፤ khub ለ፤ ለ፤ ለ፤ ለ፤ ለ፤
spoke S፣፤ to that you by now well world been done has' And
 ph፤ S፣፤ ሳ፣፤ ሳ፣፤ m፣፤ t lok m፣፤ pathuwa dawo ለ፤ Jam ሳ፣ ሳ፣፤ ሳ፣፤
again S፣፤ to mortal world in was sent away And Jam፣፤ to it was said
 ለ፤ 'dek፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤
that see living beings how are and again Jam፣፤ to is
 ham ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤ ሳ፣፤
office entrusted having his own world to went away

FREE TRANSLATION OF THE FOREGOING.

HOW THE WRITER CHEATED THE GOD OF DEATH

Once upon a time an elephant died. When he appeared before Jamraj the God of Death the latter asked him how it came to pass that a huge creature like him lived in subject on to a puny creature like man. The elephant replied: All you have to do is with dead bodies. You have nothing yet to do with living beings (and what can you do now about them). Jamraj thought to himself that he would like to see what sort of thing a living being was so he sent his angels to bring one down for his inspection from the World Above. They went off and brought down a writer as he was sleeping on his bed surrounded by his papers and his writing materials. When they reached Jampuri they set him down and went off to report their arrival to His Majesty. In the meantime the Writer (whose name was Seoraj) got up and put on his clothes. He then wrote a forged order from Vishnu to this effect: Jamraj is dismissed and Seoraj is appointed in his place. And when he had made it ready sat down to await his summons. As soon as he was brought before Jamraj he presented his forged order and the King of the Dead on seeing it made over his office to Seoraj and hurried off to Vishnu's Court where he humbly made a representation asking what fault he had committed to earn his dismissal.

In the meantime Seoraj sent for his friends and companions from the World Above gave them a great feast and sent them home rejoicing. On the other hand

Jamraj or Yama a title of the Lord of Shade. His realm is called Janpur, sometimes like the Hebrew Sheol. His messengers or Angels are called Janat according to the story. Jamraj is a sulor name of Vishnu. He is outwitted by a man of the writer caste. The episode plays a story such as that in which the same part that a lawyer takes in a rope in folklore.

Vishnu took Jamraj with him and came down to Seoraj whom he congratulated on his cleverness and sent back to the Land of Mortals. Then said he to Jamraj now you have seen what sort of thing a living being is and after reappointing him to his former duties went off to his own heaven.

BUNDELI OF SAUGOR.

South of Jhansi and Orchha lies the Central Provinces District of Saugor. Here also the language is standard Bundeli. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, SAUGOR)

एक जने-के दो लरका हते । और उन-में-सें लुहरे-नें अपने वाप-सें
कही, दहा, जानात को हेंसा जो कछू मोरो कडे मो-खों दे देउ । और ज ने अपनी
गिरसी उन-खों वांट दई । और भीत दिना ने बीते नने लरका ने सवरो दुखटो
समेटो और अपनी गैल आन मुलक खों धरी । और उते अपनी धन गुडोई में गमा
दश्चो । और जब ज सब उडा चुको, तवई के उ देस में एक बडो भारी काल
परो और ज तरा होन लगो ॥

TRANSLITERATION AND TRANSLATION.

Ek	jan kē	do	lar̥k̥a	hate	Aur	un mē̃ sē̃	luh're nē̃
One	man of	two	sons	were	And	them in from	the younger by
ap'nē̃	bap-sē̃	kalī	daddi	ṛiṇṇē̃	hēr̥	ṛo	lakhhu
his own	father to	it was said	father	property of	share	what	anything
mo-ro	kar̥	mo l hō	dē dēu	Aur	u nē̃	ap'nē̃	ṛrastī
mine	may come out	me to	give away	And	I am by	his own	property
un l hō	hīt	dn̄	ṛur bhaut dn̄	nē̃	hīc	nannē̃	
them to	having divided	was given	And	many	days	not	passed
lar̥k̥a	nē̃ sab'ro	ikhattō	ṛamitō	aur	ap'nē̃	ṛgail	in
son by	all	together	was gathered	and	his own	way	another
	dhari,	ṛur	utē̃	ap'nē̃	dhān	gundōṛ mē̃	ṛrami dn̄
was taken	and	there	his own	fortune	debauchery in	was wasted	And
ṛṛb	u	ṛṛb	ur̄i chulō	tabāṛ lē̃	u	des mē̃	ek
when	he	all	had wasted	then	that	country in	one
						very	heavy
ṛṛ							famine
parō,	aur	u	tang	hon	ṛṛgo		
fell,	and	he	poor	to be	began		

BUNDĒLĪ OF NARSINGHPUR.

To the East of Saugor lies the District of Damoh in which BundĒlī is also spoken. There it is an Eastern variety of the dialect similar to the Khatōlā spoken in Panna (see pp. 457 and 464). South-East of Damoh, and separated from it by the Bhānrēr range of Hills, lies the District of Jabalpur. The Dialect of Jabalpur is a mixed one, and has been described under the head of Baghēlī (see Vol. VI, pp. 172 ff.). In the South-Western part of this last-named District, the dialect may be classed as BundĒlī with equal propriety, and shades off into pure Baghēlī in the North-East.

To the West of the Saugor District lie the States of Gwalior and Bhopal. The main language of Bhopal is the Mālwi dialect of Rājasthānī but along the Saugor border standard BundĒlī is spoken by about 67,000 people. It gradually fades off into Mālwi. In Gwalior the main language is the Bhadaurī form of BundĒlī, but along the Eastern frontier, we have, to the north, where it marches with the state of Datia, Pāwārī BundĒlī, and further south, on the borders of Jhansi and Saugor, standard BundĒlī spoken by about 200,000 people.

South of Saugor lies the district of Narsinghpur, which is separated from it by the Vindhya range, and consists of the upper half of the Narbada valley proper. Here also, as in Saugor, the language is ordinary BundĒlī. As in the case of that district, I give a few lines of the Parable as a specimen.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI

(DISTRICT, NARSINGHPUR)

कोई आदमी के दो मोड़ा हते । तिन में से नन्हे-ने अपने बाप-से कहीं
 के ए दादा घर-के धन-में-से जो मेरो हींसा हो सो मो-खों दे-दो । तब बाप-
 ने उन खों अपनी धन बाँट द्यो । कछू दिनों की पीछे नन्हे मोड़ा अपनी धन-
 दौलत के के दूर देस-खों चलो गयो और भाँ गवारी चाल से सब खो द्यो ।
 जब सब धन बढा-गयो तब वा देस-में बडो काल परो और वो भूखों मरन लगे ॥

TRANSLITERATION AND TRANSLATION

Koi	id'mi l e	du	moia	bate	Tin m̃ e	nanhe ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	bap se	kahu	ke, 'e	drad, ghaṭ	dhān m̃ e	jo
<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>that</i>	<i>'O father,</i>	<i>house of</i>	<i>property in from</i>
mero	hiṣ	ho	so	mo khū	de do'	Tab
<i>my</i>	<i>share</i>	<i>may be</i>	<i>that</i>	<i>me to</i>	<i>give</i>	<i>Then</i>
ap no	dhān	bāt	dro	Kachhu	dinō ko	picchit
<i>his own</i>	<i>fortune</i>	<i>having divided</i>	<i>was given away</i>	<i>Some</i>	<i>days of</i>	<i>after</i>
nanho	moia	ap'ni	dhān daulat	le k̃	dur	deṣ khū
<i>the younger</i>	<i>son</i>	<i>his own</i>	<i>property</i>	<i>taking</i>	<i>distant</i>	<i>country to</i>
aur	bhī	gawān	chil se	erb	kho dro	Tab
<i>and there</i>	<i>bad</i>	<i>conduct by</i>	<i>all</i>	<i>was wasted away</i>	<i>When</i>	<i>all</i>
baṭh gao	tab	bi	deṣ m̃	baro	l l	para
<i>was spent</i>	<i>then</i>	<i>that</i>	<i>country in</i>	<i>great</i>	<i>famine</i>	<i>fell</i>
mar n	lago					aur bo
<i>to die</i>	<i>began</i>					<i>from</i>
						<i>hunger</i>

BUNDELI OF HOSHANGABAD

Immediately to the west of Narsinghpur lies the district of Hoshangabad which lies between the Narbada valley and the Mahadeo Hills. In the Rough List of Languages of the District its main dialect was shown as Malwa. This was an error. The language of the Western or Harda Tahsil is it is true Malwa but that of the rest of the district is good Bundeli. This will be evident from the following extract from a version of the Parable of the Prodigal Son for which I am indebted to Mr L. N. Chowdhury. A few traces of foreign influence appear such as the occasional use of the Hindostani *wa* for that and of the Malwa *ho* (as well as the Bundeli *ato*) for was. The sign of the accusative dative is *hō* or *khā*. It is worth noting that here as in the broken Bundeli of Ohhindwara there is a tendency to use the past tense of an intransitive verb impersonally with the subject in the agent case as in *niōra ne chalo gao* by the son it was gone away for the son went away. So in Sanskrit we should have *putre a gatam*. We may estimate the number of Bundeli speakers in Hoshangabad as 300 000.

[No 10]

INDO ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, HOSHANGABAD)

(Assistant Surgeon L N Chowdhury, 1899)

कोई आदमी के दो मोड़ा हते । उनमें से नेंने ने बाप से कई दादा धन में से मेरो बाँटो होय सो भोय दे दो । तब बा ने अपनो धन बाँट द्यो । मुतके दिन नई मए कि नेंने मोड़ा ने अपनो बाँटो सबरो समेट कर के दूर देस चलो गयो और जहाँ गँमारी-में दिन काटते अपनो धन उड़ा द्यो । जब सबरो धन उड़ा द्यो तब बा देस में बड़ी काल पड़ो और वह गरीब हो-गयो । और वो जा के जहाँ के रैनवारों-में से एक खाँ रैन लगे जे ने बा के खेत में सूअर चरान खो भेजो । और वो उन छीमियों में से जिनें वे सुगर खात थे अपनो पेट भरन चाहत थो । और बाय कोई कछू नहीं देत थो ॥

TRANSLITERATION AND TRANSLATION.

Koi	rd'mi	he	do	mōra	hate	Un	m̃	sc	neññ	no					
A certain	man of	two	sons	were		Them	in	from	the	younger	by				
bp̃ sē	ka	dad̃		dhan	m̃e	se	meo	b̃ito	ho	sō					
the father	to	it was said	father	property	in	from	my	share	may	be	that				
moy	de	do	Tab	ba	ne	ap̃no	dhan	b̃it		dao					
to me	give	Then	him	by	his	own	fortune	having	divided	was	given				
Mut̃he	din	nañ	bh̃re	hi	neññ	mōra	no	ap̃no	b̃ito	sab̃ro					
Many	days	not	became	that	the	younger	son	by	his	own	share	all			
samet	kar	he	dur	des	ch̃ro	gao	un	wh̃a	gam̃ari	m̃					
having	been	collected	foreign	land	to	it	was	gone	away	and	there	profuseness	in		
din	kat̃te	ap̃no	dhan		wa	dao	J̃ib	sab̃ro	dhan						
days	passing	his	own	property	was	wasted	away	When	all	property					
ura	dao	tab	ba	des	m̃e	ba	o	l̃al	paro	aur	wh̃	gr̃ub			
was	spent	then	that	country	in	great	famine	fell	and	he	indigent				
ho	g̃ro	Am̃	bo	ja	he	wh̃a	le	un	wañ	m̃	sc	cl̃	l̃h̃a	un	l̃go,
became	And	he	going	there	of	in	habitants	in	from	one	with	to	live	began	
je	ne	ba	he	khet	m̃	suar	ch̃an	l̃	b̃o	bh̃jo	Aur	bo	un		
whom	by	he	fields	in	swine	to	feed	was	sent	And	he	those			

chhīmiyō-m̃-ē	jūnē	bē	sungar	khāt-thē	ap'nō	pēt	bhāran
<i>husks in-from</i>	<i>which</i>	<i>those</i>	<i>swine</i>	<i>eating-we</i>	<i>his own</i>	<i>stomach</i>	<i>to fill</i>
chāhat-thō, aur	bāy	lōī	lachhū	nahī	dēt-thō		
<i>wished, and</i>	<i>to him</i>	<i>anybody</i>	<i>anything</i>	<i>not</i>	<i>giving-was</i>		

BUNDELI OF SEONI.

South east of Narsinghpur lies the district of Seoni. Bundeli is spoken in the northern two thirds of this district. South of this the language is Marathi. At the same time it must be noted that in the part of this district immediately round the town of Seoni there are some 8 000 people mainly Musalmans whose vernacular is Urdu.

The number of Bundeli speakers in Seoni district is estimated at 195 000. Immediately to the East lie the districts of Mandla and Balaghat in which the vernacular is a form of Baghel, so that Seoni District is the extreme south eastern limit of Bundeli. As will be seen from the few lines of the Parable of the Prodigal Son given below the language is quite ordinary Bundeli. The only sign of Bagheli influence is the use of *lō* instead of *lō* as the sign of the accusative dative.

In the Rough List of Languages originally compiled for Seoni the vernacular was wrongly shown as Bagheli not Bundeli.

[No 11]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, SEONI)

कोई आदमी के दो लरका हते । ज-में-से नन्हें-ने अपने दहा से कही,
अरे दहा धन-में से जो मोरे हींसा बाँटा को हो सो मोरो मों को दे दे । तव
ज ने ज कोँ अपनी धन बाँट दओ । बहुत दिना नहीं भये-हते के नन्हों लरका
सब हीसा बाँटा को धन लै के दूर मुलक कोँ चलो गयो और हूँआँ खोटे
कामों में सवरो हींसा-बाँटा को धन खो दओ ।

TRANSLITERATION AND TRANSLATION

Koi	ad'mi ke	do	lar'ka	hate	Ū mē se	nanhē ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	dadda se	haru	'u	dadda,	dhan mē se	jo more
<i>his own</i>	<i>father to</i>	<i>it was said,</i>	<i>'O</i>	<i>father,</i>	<i>property in from</i>	<i>which my</i>
hī'a bāta ko	ho	so	moro	mō lō	de de'	lab u ne u lō
<i>share divided of</i>	<i>may be that</i>	<i>mine</i>	<i>me to</i>	<i>give away'</i>	<i>Then him by him to</i>	
ap no	dhan	bāt	dō	Bahut	dina	nahī bhaye hite
<i>his own</i>	<i>fortune</i>	<i>having divided</i>	<i>was given</i>	<i>Many</i>	<i>days</i>	<i>not had become</i>
ke	nanhō	lau ka	sab	hī'a bāta ko	dhan	lu ke du
<i>that the younger</i>	<i>son</i>	<i>all</i>	<i>share lot of</i>	<i>property</i>	<i>taking distast</i>	
mulak lō	chalo go	au	hūā	khut	lamō mē	sar'io
<i>country to</i>	<i>went away</i>	<i>and there</i>	<i>evil</i>	<i>deeds in</i>	<i>all</i>	<i>share lot of</i>
dhan	aho dō					
<i>property</i>	<i>wasted away</i>					

KHATŌLĀ BUNDĒLĪ OF BUNDELKHAND

Leaving the Central Provinces we now return to Bundelkhand proper. The Bundelī spoken in the South-centre and West-centre of the Bundelkhand Agency is in the Bijawar and Panna States and in the Parganas of Rampur and Mahanagar belonging to the State of Chhikharī in the Chhattarpur Man Deora and Rajnagar Parganas of the Chhattarpur State and in the Jāguṣ of Lugaṣ Garauḥ Alpura Bihāt and Bilahri is locally called Khatolā. It is practically the same as that spoken round Orichha in the western part of the Agency as will be evident from the following folk-tale for which I am indebted to Rāi Śahib Kāshī Pershad of Chhikharī. The number of speakers of Khatolā is said to be 569 200.

We may note the following local peculiarities—*naṭiyā* are not *daṭau* you will give and *jaiḷaṣ* he will go. *Jo* this has a nominative feminine *ja*

[No. 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (KHATOLA)

(STATE, PANNA)

(Bar Sahib Kashi Pershad.)

एक राजा-कै एक बेटी हती । राजा पूजा-के खाने एक बाबा राखे-हते । और बाबा-को कही बहुत मानत-हते । राजा-की बेटी बहुत सुन्दर हती । जब दुस्यार भई तब राजा-नै ज-के व्याह-को विचार करो । बेटी-को नुनार्इ-पै बाबा जो राजा पूजा-के खाने राखे-हते मोहत-हतो । बाबा-नै राजा-सँ कही कै ई बेटी-के लखिन अच्छे नहियाँ और जो ई-कोँ अपने इतै रहन देहो तो राज छूट जैहै । सो आप-कोँ चाहिये कै ई-कोँ अपने राज-सँ निकार देव । राजा-नै कही अच्छी और पूँछी कै कैसँ निकारैँ । बाबा बोलो एक कठारा बनवा-कैँ ज-मैँ खेबे-खाँ घर देव और बेटी-कोँ ज-मैँ बैठार देव और नदी-मैँ बहा देव । बाबा-नैँ इतै तो राजा-सँ जा कही और माँइ नदी-के नीचँ दो चार कोस-के फासले-पर जो चेला रहत-हते उनँ इसारो लगा-राखो कै नदी-मैँ जो कौनउँ कठारा कड़े तो रोक-राखिऔ और बिना हमारे आप ना खोलिऔ । राजा-नैँ बेटी-कोँ कठारा-मैँ बंद कर-कैँ और खेबे-खाँ घर-केँ नदी-मैँ बहा दओ । कठारा बहत बहत एक दूसरे राजा-के गाँउ हो-कर जो नदी-के किनारैँ थोड़ी दूर-पै हतो निकरो । राजा-नैँ जो कठारा बहत देखो मँगवा लओ और जो खोलो तो ज-मैँ-सँ बेटी निकर आई । राजा-नैँ पूँछी तुम को ही । बेटी-नैँ बतायो कै हम फलाने राजा-की बेटी आँय । राजा-नैँ कही कै जैसी उन-को बेटी तैसी हमारी । जाव रनवास-मैँ रहौ और राजा-नैँ एक घर-मूँआ बाँदर मँगा-कैँ ज कठारा-मैँ बंद कर-कैँ कुड़ा दओ । कठारा बहत बहत जब चलन-के ऐंगर हो-कर कड़ो तो उन-नैँ पकर लओ और बाबा-खाँ खबर दई कै कठारा रोक राखो-है । बाबा राजा-सँ कौनउँ मिस-सँ छुटौ लै-कर चलन-कैँ गओ और कठारा धरो देख-कैँ बहुत खुसी भओ । बाबा चलन-सँ बोलो कै आज रात भर खूब भजन गाव और जो कोई टेरै वा चित्ताइ तो काज-की ना सुनिऔ । चेला खूब भजन गाउन लगे और बाबा कठारा उठा-कैँ एक घर-मैँ लै गओ और घर-के

किबारे खूब बंद कर-कैं जो कठारा खोलो तौ ज-मैं-सैं बाँदर निकर आथो ।
 बाबा जानत-तो कै बेटी ह्रहै और बाबा-खाँ चीथन लगो । रात भर चीँघो
 और बाबा खूब चिह्लात रहो अकिलैं काज-नैं ना सुनौ । जब अँघयारी भई
 और बाबा बड़ी देर-लौं ना निकरो तब चेलन-नैं जो किबारे टारे तौ एक बड़ा
 बाँदर निकर-कैं भगग गओ और बाबा एक कौनै-मैं मरो डरो मिलो ॥

कहावत

जो जा-कौं जैसी करै सो तैसो फल पाइ ।
 सुंदर बैठी राज-घर बावै बन्दर खाइ ॥

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (KHAṬŌLA)

(STAFF PANNI)

(Rai Sahib Kashi Pershad)

TRANSLITERATION AND TRANSLATION

Ek	raja kaĩ	ek	beti	hati	Raja	puja ke	lanu	ek
One	ling to	one	daughter	was	The ling	worship of	for	one
biba		rahe hte		Aur	baba ki		lanu	bahut
mendicant priest	keeping was			And	the mendicant of	saying		much
manut-hate	Raj ki	beti	bahut	sundar	hte	jab	husari	
heeding was	The ling of	daughter	much	beautiful	was	When	of age	
bhai	tab	Raja naĩ	u ke	byah karu	bichar		karu	
she became	then	the ling by	her	marriage of	consideration	was made		
Beti ki	nunai pai	baba	jo	raja	puja ke	lanu		
The daughter of	beauty on	the mendicant	whom	the ling	worship of	for		
rahe hte	mohat hato	Baba naĩ	raja se	lanu		lanu		
Keeping was	enamoured was	The mendicant by	the ling to	it was said	that,			
beti ke	lekhun	achhe	nahiya	aur	jo	lanu	apni	hai
'this daughter of	signs	good	not are	and	if	this one	your self	near
rahi	dhari,	tau	raj	chhut jaihai	So	apni		
to remain	you will allow,	then	the kingdom	will be lost	Therefore	you to		
chahiye	ki	lanu	apni	raj se	nikal do		Raja naĩ	
it is proper	that	this one	your own	kingdom from	you turn out		The ling by	
lanu	achhe	'	aur	puchhi	ki,	'kahi		
it was said	good (word)	'	and	it was inquired	that	how		
nikal jai		Baba	bolo,	'ek	lathari	banai		
may we turn (her) out		The mendicant	spoke	one	wooden chest	got made	living	
unai	khanihi	dhari do	aur	beti ki	unai	bihari do	un	
that in	eating for	put,	and	daughter	it in	to set	cause	and
unai	dhari do	Baba naĩ	un	un	un	unai		
was in	to float away	allow		The mendicant by	here	on the one hand	ling to	
un	lanu	aur	un	nai ke	nai	do	chir	hos ki
this was said	and	on the other	hand	was of	downwards	two	four	los of
phas ki	jo	chhi	rahi hte	unai	karu	lagi	rahi	ki,
distance of	what	disciples	living were	to them	him	was arranged	that	

'nadi maĩ jo launau lathara kaic tau ok rakhiru aur bina
i we in of any wooden chest pass then stop(it) and without
 hamaric ne na kholau
my coming not open(it) '

Raja naĩ beti kaũ lathara maĩ band lai laĩ au
The king by daughter wooden chest in shut up made laving and
 khaibe l hã dhai kaĩ nadi maĩ bhar dao Kathara
eating for put having i we in to flow away it was given The wooden chest

bhat bhat ek duse raja ke gũ ho l u jo
floating floating another ling of village been having (ie through) which
 nadi ke kinaraĩ thoi dur pai bato nik'io Raja naĩ jo
i we of side little distance at was came out The ling by when

lathara babat dekho mág'wa lao au jo kholo ru
wooden chest floating was seen it was sent for and when it was opened then
 u maĩ sai beti nikai a Raja naĩ pũchhi tum lo
that in from the daughter came out The ling by it was asked you who

ru ' Beta naĩ batayo l u, ham phal nai raja ki
are ?' The daughter by it was explained that I such and such ling of
 beta ãy' Raja naĩ l u l u na un u beti ru
daughter am' The ling by it was said that, as his daughter so

hamari Jo lan'was maĩ ru aur raja naĩ ek ghur mĩ
mine Go seraglio in live and the ling by one horse faced
 badai mág' l u u lathara maĩ band l u l u
monley having sent for that wooden chest in shut up made having

chhura ru Kith ru bhat bahru ru chhru k
was let loose(into the i we) The wooden chest floating floating when disciples of
 aĩgar ho kai karu ru un naĩ prai ru ru bba l hĩ
near become having passed then them by it was caught and the mendicant to

khabai dai ru 'l lathara ok l u l u hũ
information was given that the wooden chest stopped been has' The mendicant
 Raja naĩ launru mũs naĩ chhut l u l u chhru l u l u ru
the ling from some preference from leave tal en laving disciples to went

ru lathru dhai dcl h l u bhat l hũ bha
and the wooden box put seen having much pleased became
 Babu chhan naĩ bolo l u u ru l u l u l u
The mendicant the disciples to spoil that to day the whole night well

bhajan ga ru jo lo ru wa chhru ru lau l u
hymns sing and if anybody call on ony out then anybody of(words)
 u sunau' Chcl khub bhuru gun lage u bhu
not listen' The disciples well hymns to sing began and the mendicant

kuthara utha kañ eh ghar mañ lā gao aur ghar le-
the wooden chest lifted up having one room into took away and room of
 kibare khub band kar kañ jo kadhara khola tau
slutters well shut made having when the wooden chest was opened the
 u mañ s'āī bādar nikar ao (baba) janat to kar
that in from a monkey came out (the mendicant thinking was that
 bati hubai) aur baba l hñ chithan lāgo Rat bhar
'the daughter will be) and the mendicant to end began The whole night
 chitho aur biba khub chllat raho akhlañ kau nañ
he was went and the mendicant much screaming remained but anybody by
 na suni Jāb adh'ari bhari aur baba bari
not he was listened to When morning became and the mendicant a long
 der lañ na nikaro tab chhān nañ jo kibare tare
time for not came out then the disciples by as the slutters were opened
 tau eh bara bādar nikar lañ bhagg gao aur baba
then one large monkey come out having ran away and the-mendicant
 eh kauna mañ maro dāro milo
a corner in dead thrown down was found

KAHĀWAT SAYING

Jo j' kañ jaisi karai so tuso phala pai
Who woom to as he does he such fruit obtains
 Sundara baithi raj gharī babai bādra khar
The beautiful one sat (in) a king's house the mendicant indeed a monkey eats

FREE TRANSLATION OF THE FOREGOING

THE PRINCESS AND THE ONEST

Once upon a time there was a king who had one daughter. His family chaplain was a mendicant devotee who had great influence over him. The princess was very beautiful and when she came to years of discretion her father began to think about getting her married. But the wicked chaplain himself became enamoured of her loveliness and so in order to keep her for himself he persuaded the king that her birth marks were unlucky and that the only way to save his kingdom from ruin was to turn her out of it. The king was quite taken in by his evil counsel and asked how he was to get rid of her. Shut her up, said the devotee, in a wooden chest with some food, and set her floating off down the river. Now he had some disciples living some five or six miles down the stream and he sent word to them to look out for any wooden chest they might see floating on the river and to bring it ashore but not to open it till he came.

So the king shut the princess up in a wooden chest with some food, and sent her floating away. It chanced to float by the capital of another king which was also on the river bank. This king saw the chest and had it brought ashore and opened. What was his surprise to see a beautiful young princess come out of it. He asked her who she was, and she explained to him her sad fate, and that she was the daughter of such-and-such a king. 'Never mind, my dear,' said the other king. 'As you were his daughter, now you have become mine. You must live in my palace with the other women of my family.' He then got hold of a horse-faced monkey, shut it up in the chest, and sent it floating away down the river. By and bye it passed the place where the mendicant's disciples were watching, and they saw it and brought it ashore and sent word to him that it had been successfully stopped. So he took leave from the king on some pretext or other, and hastened to his disciples. He was filled with joy when he saw the chest, and said to his disciples, 'now, you must sing hymns throughout the whole night, and if you hear any screams or calls for help, you must not pay any attention.' So they began to sing hymns at the tops of their voices, and the mendicant took up the chest and carried it into a room, where he shut the doors and windows tight and hastened to open his box. He of course, expected to find the princess inside, but instead there came out a monkey who at once savagely attacked him and began to tear him to pieces. The mendicant screamed out loudly for help, but the disciples remembered his instructions, and no one paid any heed to him. In the morning,¹ as there was no sign of their preceptor, the disciples at length broke open the door of the room. As they did so, a huge monkey rushed out, and, thrown in a corner, they found the mangled corpse of the mendicant.

So the Saying runs—

As a man deals with others so will he reap himself,

The fur one sits in a king's house but the monkey ate the chaplain

¹ *Adhyāya* is so translated and this means a story or a tale or a legend or a dark case

KHATŌLĀ BUNDELĪ OF DAMOH

In the Central Provinces District of Damoh the vernacular is a form of Bundeli closely agreeing with the Khatola spoken immediately to its north in the State of Panna. This will be evident from the following short extract from the Parable of the Prodigal Son.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (KHATOLA)

(DISTRICT DAMOH)

कोई मनबि की दो लरका हते । ज-में-से लुहरे-ने अपने ददा से कई कै
ए ददा धन में से जो सोरो हींसा होय सो मो खॉ वॉट दबै । तब ज नें ज
खॉ अपनी धन वॉट दवो । भौत दिन नईं भये कै लुहरो लरका सबरो धन
समेट-के दूर मुलक-में कड गयौ और उतै बटमासी-में अपनी धन बटा-डारो ।
जब ज नें सबरो धन बटा-डारो तब उतै काल परो और ज गरोब
हो गयो ॥

TRANSLITERATION AND TRANSLATION

Koi	man'khi kē	do	lar'kī	hatē	Ū mē se	luh're ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger by</i>
ap'ne	daddā se	hī	hī	c daddā	dhan mē se	jō moro
<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>that</i>	<i>'O father</i>	<i>property in from</i>	<i>which my</i>
hīsa	hov	so	mo khā	bīt dāro	Tab u nē	u khā ap'ne
<i>share may be</i>	<i>that</i>	<i>me to</i>	<i>dividing</i>	<i>gave</i>	<i>Then him by</i>	<i>him to his own</i>
dhan	bāt dāro	Bhūt	din	nāī	bhāre	hai luh'ro
<i>for</i>	<i>fortune</i>	<i>having</i>	<i>divided</i>	<i>was</i>	<i>given</i>	<i>Many</i>
lar'ka	sab'ro	dhan	samē kē	dur	mulak mē	har gyaū aur
<i>son</i>	<i>all</i>	<i>property</i>	<i>having</i>	<i>collected</i>	<i>distant</i>	<i>country into</i>
utai	badmasi mē	ap'no	dhan	barha dūo	Jab u nē	sab'ro
<i>there</i>	<i>bad conduct in</i>	<i>his own</i>	<i>fortune</i>	<i>wasted away</i>	<i>When him by</i>	<i>all</i>
dhan	barha dūo	tab	utai	hai	paro, aur	u garib ho gao
<i>property</i>	<i>had been</i>	<i>spent,</i>	<i>then</i>	<i>there</i>	<i>famine</i>	<i>fell and he poor</i>
						<i>became</i>

LODHĀNTI OR RĀTHORĀ BUNDEĪ OF HAMIRPUR AND JALAUN

The north western portion of the district of Hamirpur and the neighbouring country of Pargana Uri in Jalaun across the river Betwa have a population consisting largely of the Lodhā caste. The tract is accordingly known as Lodhant. The most important fiscal division in it is Pargana Rath of Hamirpur and the form of Bundelī here spoken is known as Lodhanti or Rathorā. In the heart of the Hamirpur district there are portions of the native states of the Bundelkhand Agency viz. Pargana Bawan Chauasi of the Chaurahān State the Sūrah State and the Jigra Jagra. Here also the language is Rathorā.

We thus get the following figures for the number of people speaking Lodhanti or Rathorā. They are not the same as those originally published in the Rough Lists of languages of these districts:

Jalaun	8 000
Hamirpur	98 000
Bundelkhand Agency	39 000
	<hr/>
TOTAL	145 000

The Lodhanti dialect is nearly pure Bundelī. It has all the peculiarities of the Bundelī of Orchha described above such as *laū* or *llaū* the sign of the accusative dative, *saī* the sign of the instrumental ablative and *laī* the sign of the conjunctive participle. The vocabulary is peculiar. The following words occurring in the specimen (a folk tale provided by Rāi Shūbh Kāshī Pershad of Churkhari) and elsewhere are worth taking as examples —

anna a false accusation a calumny. In ordinary Hindostani this is considered a woman's word.

upadān a quarrel. Cf. Hindostani *upadān* a calamity.

baiyā a woman's wife.

clunatu a box for holding lime. Hindostani *clunatu*.

lālāī below.

bāīran to imprison, *bīran* to be imprisoned. Cf. Hindostani *bāīra* a bolt.

mibeian to decide discriminate. Cf. Hindostani *mibe'na* to divide.

lhuwaland (= *llawand*) a husband.

suanaū gold.

lualau iron.

alēlāī but.

Generally speaking the pronunciation of Lodhanti is more broad than elsewhere in Hamirpur. The sound of *au* is often preferred to that of *o*. Thus we have *lan* instead of *l* to mean *of* and *maut* instead of *mot* a pearl. 'My' is sometimes even *muarau* cf. *su nan lualau* above. Strong adjectives also such as *baiān* great end in *au* instead of *o*. Similarly we have *ap nā* for *ap ne* and *bajā* a son for *befā*. Most strong nouns end in *o* or *au* but some especially nouns of relationship like *byāta* end in *a*. The oblique form of such nouns in *a* also ends in *a*. Thus accusative *lar'la llaū*, a boy. So *supet ghurā lau palāīcā* the saddle of the white horse.

Nouns are declined as usual. As in many other dialects there are instances of locatives or instrumentals ending in *e*. Thus *ghare* in a house, *bhul he*, in or by hunger *Janaī* persons, is a nominative plural.

Among the pronouns we may note *baa* he, *ba*, she, oblique *ba* for both genders. *Jaa* is 'this'. *Ue* is 'him' and *una*, 'them also'. 'Anyone' is *lou*, obl *lau*. *Ap* or *apun* is 'You Honour'.

In the case of verbs again note the use of the feminine agreeing with *ba* understood in forms like *bichai*, it was considered, *lahi*, it was said, *pūchhi*, it was asked. Other forms worth noting are *aa*, having come, *lhaba*, having caused to eat, *lhaa*, the act of eating. a feminine verbal noun is in Binaphru, and *pahina* for *pahin* worn a feminine in *ai*, again is in Binaphru.

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ (LODHĀNTI OR RĀTHŌRA)

(DISTRICT, HAMIRPUR)

(Rai Sahab Kashi Pershad.)

एक कोऊ साहकार रहै । वा चार जनैं घर-में हते । साहकार वा साहकारिन वा साहकार-का बह्ण वा ब्याटा । जौन गाँव-में साहकार रहत-तो वा गाँव-के राजा-नैं विचारी के साहकार-सैं हजार दो हजार रुपैया कौनउ अनुआ उपट्टे-सैं लै लओ चाहिये । रात-कैं राजा ज-की घर-की पछीत आन लगे कि साहकार-की बह्ण वा ब्याटा रात-कैं जो निकरहैं तो एही-में जखॉ डाँड़ लैहौ । अकेलैं साहकार-के घर-में-सैं कोऊ ना गओ आओ । और जहाँ तहाँ पर रहे ॥

साहकार-की बह्ण वा ब्याटा जो भीतर परे-ते बह्ण-नैं अपने खामिया-सैं कही कि सोओ बहुत रात जात-रही-है । ज-नैं कही कि पान लगा-देव । खा-कैं सो रहैं । विगर पान खाएँ मोरी आँखी ना लगहै । बड्यर-नैं कही कि चुनाटू-में चूना नही आय । वौ बोलो खालैं डुकर-की थैलिया-में-सैं चूना लै-आओ । वा खालैं आई । उतई चूना ना मिलो । सो जा-कैं ज-नैं खामिया-सैं कही कि ओई थैलिया-में चूना नहियाय । वौ बोलो कि विगर पान मोरी आँखी ना लगहै सो अपनी नथुनिया-में जो नौ लाख-की मौती पहिने-है सो ई-खाँ दिया-की जोत-सैं जरा-देव कि चूना हो-जाय । ज-नैं मौती-की चूना बना-कैं पान लगाओ और ऊए खवा-दओ और फिर वे सो-रहे ॥

राजा-नैं जो पछीतै लगे हते सब सुनौ और मन-में बोलो कि जब एक बिरी पान-के लाने नौ लाख-की मौती जरा-दओ-है तो जा-के धन-को कौन मित है ॥

राजा अपने महलन-कौं आवत-रहे और जब सकारौ भओ तब साहकार-कौं पकर बुलाओ वा पूँछी कि तुम बड़े कि हम बड़े । साहकार-नैं कही कि मैं नही जानत के को बड़ी आय । आप-ई जानै । राजा-नैं साहकार-कौं

हवालात-में वैँड़ दओ और फिर राजा-नेँ साहकारिन वा ज-के लरका-कौँ
 बुलाओ वा पूँछी केँ हम वड़े हैं केँ तुम । उन-ई-नेँ निवेरी ना करो । तव
 उन-ई-कौँ हवालात-में विँड़ा-दओ । फिर साहकार-कौँ वह-कौँ बुला-केँ पूँछो
 कि हम वड़े कि साहकार वड़ौ है । ज-नेँ कही कि गरौ-परवर जो मेँ
 जान माफ-कर पाजें तौ कहीँ । राजा-नेँ कही कि तोरी जान माफ है
 कह । ज-नेँ कही केँ ना-तौ अपुन वड़े आय ना मोरी ससुर वड़ौ
 आय । दिन वड़ौ है । राजा-नेँ पूँछी कि कैसेँ दिन वड़ौ है । ज-नेँ कही
 देखौ काल मोरे ससुर-कौँ दिन वड़ौ हतो कि मोरे खुवाहंद-नेँ नौ लाख-कौँ
 चूना एक विरी पान-में खा-लओ । और आज अपुन-कौँ दिन वड़ौ है कि
 अपुन-केँ हुकम-सेँ मोरे सास ससुर वा खुवाहंद भूखे हवालात-में विँड़े-हें ।
 सो दिन वड़ौ है । कोज काज-सेँ वड़ौ नहीँ आय । राजा जा सुन-केँ
 खुसौ भए और ज-केँ सास ससुर वा खुवाहंद-कौँ हवालात-सेँ छोड़-दओ वा
 ज-खौँ ब्रनाम दर्द और ज-कौँ ज-केँ घने पठवा-दओ ॥

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[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDÉLI (LODHANATI OF RAIPUR)

(DISTRICT HAMIRPUR)

(Rai Sahib Kashi Pershad)

TRANSLITERATION AND TRANSLATION.

Ek kou sahuḥar rahai Wi char janaĩ ghari maĩ hrti
A certain merchant was And four persons house in were
 Sahukar, wi sūhḥar an wa sahuḥar kī bahu
The merchant, and the merchant's wife and the merchant's daughter in law
 wa byāra Jāun gāw maĩ sahuḥar rahit to ha gāw ke
and son At village in the merchant living was that village of
 raja naĩ bichari kī sahuḥar saĩ hayir do bazar
the living by it was thought that 'the merchant from thousand two thousand
 rupaiya haunau gaur upadai saĩ lai lao chahyē
rupees some pretended quarrel by having taken to take is proper'
 Rat kaĩ raja u ko ghar kī pichhit an ligo kī
Night at the living his house of year having come stayed that,
 'sahuḥar kī bahu wa byata rat kaĩ jo nikar'hāĩ,
'the merchant of daughter in law and son night by if they will come out,
 tau chī maĩ ulhĩ dīñ laihāĩ' khḥaĩ sūhukar ke ghari maĩ saĩ
then this in him to fine I will take' But the merchant's house in from
 kou nī gao to aur jahā tahĩ pāi lah
anyone not went came and where there they lay down

Sahuḥar kī bahu wi byatē jo bhutī pāitē,
The merchant of daughter in law and son who inside lying down were,
 bahu naĩ ap'naĩ swamīya gāĩ lāh kī 'soo bāhut rat
the daughter in law by her own husband to it was said that sleep much night
 jat-rāhi hai' Ū naĩ kārhi kī pan laga do lāh lāĩ
going been has' Him by it was said that, 'betel prepare, eaten having
 so rahāĩ Bigai pin kharĩ mori ākhī nī lag'hāĩ
let us go to sleep Without betel eating my eye not will close'

Baiyar naĩ kahi kī chun tu maĩ chunī nahī ē' Bāu
The woman by it was said that, the timeborn in time not is' He
 bolō khḥaĩ dukar kī thūhiya maĩ saĩ chuna lai ao' Bī khḥaĩ nī
spoke, below old man of bag in from time bring' She below came

So she made some lime out of the pearl, and prepared some betel, which he chewed, and the two went off to sleep

Now the king, who had been hiding in the rear of the house, heard all this, and he said to himself, 'they've burnt a nine lakh pearl for the sake of one roll of betel. This man's wealth must be limitless'

So he went home to his palace, and as soon as morning came he had the merchant arrested and brought before him. As soon as he appeared, the king asked him, 'who is the greater, you or I?' The merchant replied, 'I do not know. Your Majesty alone knows'. Then the king put him in jail, and sent for the merchant's wife and son. 'Who,' asked he, 'is greater, I or you?' They also were unable to reply so he put them, too, in jail, and sent for the merchant's daughter in law, and asked her 'who is the greater, I or the merchant?' She replied, 'Cherisher of the Poor, if you will promise me my life I will tell'. Said the king, 'you have the promise of your life, tell'. Said she, 'neither is Your Majesty great, nor is my father-in-law. It is the day which is great'. The king asked her what she meant. Said she, 'behold, yesterday my father-in-law's day was great, so that my husband was able to eat nine lakhs worth of lime in a single betel roll, but to day Your Majesty's day is great, for by Your Majesty's order my father-in-law, my mother-in-law, and my husband have been cast into jail, and are now lying there in hunger. Therefore, it is the day which is great. No one person is greater than anyone else'. When the king heard this reply he was much pleased, and released her father-in-law, her mother-in-law, and her husband from jail, and sent her home to her house.

PĀWĀRĪ BUNDĒLĪ OF DATIA AND THE NEIGHBOURHOOD

Pāwārī is the name for the variety of Bundelī which is spoken in those parts of the Gwalior and Bundelkhand Agencies of Central India in which the Paramara or Pāwar Rajputs are one of the principal clans. In the Bundelkhand Agency it is spoken in the tract lying to the west of the Jhansi District, which includes the State of Datia, and the Alampur Pargana of the State of Indore. In Gwalior it is spoken in the tract adjoining Datia &c in the east of the Gnd Gwalior and in the Bhandel Districts of that State.

The number of its speakers is reported as follows —

Bundelkhand Agency	209 500
Gwalior	150 000
	<hr/>
TOTAL	359 500

Pāwārī hardly differs at all from ordinary Bundelī. It has a few local peculiarities, most of which it shares with the Lodhantī just described. This will be evident from the following folktale, which, like so many of these Bundelī specimens, has been prepared by Rai Sahib Kashi Prasad of Charkhanī. We may note the following words which do not occur in ordinary dictionaries —

kar pīg'la, lamentation

lī'anya, a fox

kol l'adaryā, carrying on the shoulders

sī'la, a swing shelf

We see very strongly in force the Bundelī tendency to omit a medial *h* and to contract. Thus we have *kar* for *kah*, having said, *raṭgan*, I shall remain, *rac*, remained, similarly *rahat to*, he was remaining, becomes *rato*. Other verbal forms worth noting are *lag'har*, he will reach, and *lakhaī'ato*, he was remaining gazing. The following causal verbs occur in the specimen, *kuan*, to cause to say, *dekhaban* (neuter in sense, really a potential passive), to be visible, *disban*, to cause to give.

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (PĀWARI)

(STATE, DATIA)

(Rai Sahib Kashi Pershad.)

एक साहूकार एक तलाव-के किनारे रंतो । एक दिन एक कंगाल साहूकार-के इतै माँगवे-कों आओ । साहूकार बोलो कि जो तलाव-में सब रात ठाड़ो-रहै बाए में बीस रुपैया देव । कंगाल बोलो मैं ठाड़ो रझौंगी और साहूकार-सें तीन बेर कुवा-कों रुपैयन-की पक्की कर लई । और कंगाल तलाव-में रात-के समैयाँ जाय-कों ठाड़ो भओ । और जुन-बीचाँ बाए कोज ना दिखावे अकेलें एक दिया दूर गाँव-के दिवाले-में उजरत दिखावे । सो बाए अपनी नजर-सें लखें रतो । सकारें तलाव-में-सें कढ़-कों साहूकार-के ठिकाँ गओ और साहूकार-सें बोलो कि रुपैया देव । साहूकार बोलो जा तौ बता रात भर तो-कों काज-को आसरी तौ नाई रओ । कंगाल बोलो मोए काज-को आसरी नाई रओ । अकेलें दिवाले-में एक दिया उजरत दिखात-रओ । साहूकार-नें कही कि तैं-नें सब रात दिया-सें तापो और बाए कछू ना दओ ।

वौ हाइ-पिंगला करत चलो गओ । गैल-में बाए एक लिरैया मिलो और पूछी कि हाइ-पिंगला कैसी करत-जात-है । वा-नें सब हाल कहि सुनाओ । लिरैया बोलो कि मैं रुपैया तोए दिवा देहौं । अकेलें तैं मोए कोल-कदियाँ धर लै-चल और इत-ई-को-इत-ई उतार जाइये । और पैलाँ गाँव-में कै आ कि वन-को राजा आउत-है सो अपने अपने कुत्ता बाँध लैव । कंगाल गाँव-में कै आओ और लिरैया-कों लिवा-गओ । लिरैया-नें जा-कों पंचावत जोरी और कही कि दो खम्भ गार-देव जा-सें सीका बाँध-देव और जा-में चावरन-की हंडी घर-देव और तरेँ आग बार-देव कि चावर चुर-जावें । पंच बोले कै हंडी दूर टंगी-है । आँच ना लगहै । चावर कैसेँ चुरहैं । लिरैया बोलो कि दिया-सें तापत कैसेँ हैं । ऐसेँ चावर चुरहैं ।

पंच कछू ना बोले । लिरैया बोली कि ना दिया-सँ कंगाल-नै तापो-है ना
 चावर चुरहै । बाए रुपैया गिन-देव । और साहूकार-सँ बाए रुपैया गिना-
 दए । कंगाल-नै रुपैया ले-केँ लिरैया-कोँ कोल-कदैयाँ धरो और बन-में बाए
 उतार-आओ और फिर अपनै घरे गओ ॥

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLĪ (PĀWARI)

(STATE DATA)

(Rai Sahib Kasht Peishad)

TRANSLITERATION AND TRANSLATION.

Ek sahubar ek talaw ke kin rai rito Ek din ek
 One merchant one tank of on bank living was One day one
 kangal sahubar ke rai mīg'ba kahi no Sithubar bolo ki
 poor man the merchant of near begging for came The merchant said that,
 'jo talaw mai sab rat tharo rahi ba mai bi rupiya
 'who the tank in all night standing-may remain to-him I twenty rupees
 de' Kingal bolo, 'mai tharo raigau,' aur
 may give' The poor man said, 'I standing up will remain,' and
 sahubar se tin bar kua hai rupaiya hi pahli
 the merchant from three times caused-to say having rupees of assurance
 kar lai Aur kangal talaw mai rat ke samaya
 having made was taken And the poor man the tank in night of at time
 gay hai tharo bhar Aur hum bich' ba koi na
 gone having standing up became And there to him anyone not
 dikhabai, kahi ek diya dur g'w ke dibile mai ujrat dikhabai
 is visible, but one light distant village of temple in shining is visible
 So bac apni gayar se lakhai rito Sakarai
 Therefore to it his own gave with looking at (he) remaining was At dawn
 talaw mai se kahi hai sahubar ke dhukā gao aur
 tank in from come out having the-merchant of near (he) went and
 sahubar se bolo ki 'rupiya de' Sithubar bolo 'jo tu
 the merchant to said that, 'rupees give' The merchant said, 'this indeed
 bat rat bhar to kahi koi kua asrai tu nai ro' Kingal
 tell, night whole thee to anyone of help easily not was' The poor man
 bolo 'moe koi kua asrai tu ro Akhi dibile mai ek diya
 said, 'to me anyone of help not was But the temple in a light
 ujrat dikhat ro' Sithubar ki kahi ki 't'rai sab
 shining being visible was' The rich man by it was said that, 'thee by all
 rat diya se tpo' aur ba kuchhu na do
 night lamp from coming-was done' and to him anything not was given

Bau hai pīg'la karat chalo gao Gail maī bae ak līaiya
He lamentation making departed The road in to him a fox
 milo aur pūchhu ki hai pīg'la kaisau karat jat hai ?
was met and it was asked that 'lamentation why making going thou at ?'
 Ba naī sab hal kahī sunao Līaiya bolo ki,
Ham by all affair having told was caused to be heard The fox said that,
 'maī rupaiya toe diba dehaī Ahelaī taī moe
I rupees to thee having caused to give will give But thou me
 kol kadaiyā dhar lu chāl aur ita i kau ita i utai
on shoulders having placed take away and here even of here even having deposited
 jaiye, aur paīlā gāw maī hai i ki, ban kau raja
go and first the village in having said come that the forest of the king
 rut hai, so ap'nai ap'nai kutta bādh lew ' Kangal
coming is, therefore you own you own dogs tie up ' The poor man
 gāw maī hai io aur līaiya haī hwa gao Līaiya naī
the village in having said came and the fox took away The fox by
 ja kaī pachart joī aur kahī ki,
gone having an assembly of arbiters was brought together and it was said that,
 'do khamm gar dew, ja saī sīla bādh dew, aur ja maī
'two poles buy, these from a swinging frame tie, and this in
 chaw'ran ki handi dhai dew un taraī ag bar dew ki chawar
ice of cooking pot place, and below fire alight set that the ice
 chur jawaī ' Paīch bole kaī 'handi dur tangi hai,
may be cooked ' The arbiters said that cooling pot distant hung is,
 ōch na lag'hai chawar kaisaī chur'hai ? Līaiya bolo ki,
heat not will reach, ice how will be cooled ? The fox said that
 'diya saī tapat kaisaī haī ? kisaī chawar chur'hai
'lamp from was making how is ? So the ice will be cooked
 Paīch kaēhu na bole Līaiya bolo ki, 'na diya saī
The arbiters anything not said The fox said that 'not lamp from
 langal naī tapo hai na chawar chur'hai Bae
the poor man by was being done has, not ice will be cooked To him
 rupaiya gin dew ' Aur sauhar saī bu rupaiya
the rupees count and give And the merchant from to him rupees
 gna dai Kangal naī rupaiya lu ki
were caused to be counted over and given The poor man by the rupees taken having
 līaiya laī kol lādaiyā dhaio aur ban maī hao utar io
the fox on his shoulders was placed and the forest in him he deposited,
 aur phu ap'nai gh'au gao
and again his own in the house (he) went

FREE TRANSLATION OF THE FOREGOING

A certain merchant used to dwell on the banks of a tank. One day a poor man came to him to beg. The merchant said, 'I will give twenty rupees to whoever will stand in the tank all night.' The poor man said he would do so and made the merchant promise to keep his words by a threefold promise. At night the poor man went to the tank and stood up in it. While he was there no one was seen by him. The only thing that was visible was a lamp shining in a temple of a village far away and on it he kept gazing. At dawn he got out of the tank and went to the merchant and asked for his money. During the whole night said the merchant, 'did anyone give you any help?' No one replied the beggar, 'the only thing I saw was the lamp shining in the temple. O then said the merchant, 'you were warming yourself at that lamp were you?' and he refused to give him anything.

The beggar went away lamenting. On the road he met a fox who asked him why he did so. He told the fox the whole affair and the latter said, 'never mind, I'll get you your money, but after I have done so you must lift me on to your shoulders and bring me back and set me down in this very place. But first go and tell the villagers that the King of the Woods is coming and that they must tie up all their dogs. The beggar took the message and then conducted his friend to the village. The fox called a meeting of the village arbitrators and told them to set up two high poles and between the two to hang high up a swinging tray¹ and to set a cooking pot in the tray and to light a fire on the ground below so that some rice might be cooked in the pot. The arbitrators said, 'the cooking pot is hung too high up. The flames won't reach it and how on earth will the rice be cooked?' Replied the fox, 'it will be cooked just as a person can warm himself from a distant lamp. When they heard this the arbitrators had nothing to say and the fox went on. Neither could this poor man have warmed himself at that lamp nor can the rice be cooked. Pay him the rupees he has earned. So they made the merchant count out and give his twenty rupees to the poor man who as soon as he had got them took the fox on his shoulder and carried him to the forest where he deposited him in the place where he had found him and went home rejoicing.

THE MIXED DIALECTS OF THE NORTH

To the north, Bundeli has on its west the closely related Braj Bhakha dialect of Western Hindi and on its east the Bagheli dialect of Eastern Hindi. In the District of Hamirpur it extends nearly up to the Jamna, being separated from it only by a narrow strip of land, in which Tihari is spoken, along the south bank of that river. As already shown good Bundeli is spoken over nearly the whole of Hamirpur. To the east of that district lies the district of Banda.

Tihari and the dialects of Banda have been dealt with under the head of Eastern Hindi (Vol. VI, pp. 132 ff). These are all mixtures of Bagheli and Bundeli, and as the former language is the most prominent element in all of them they have been described under it. So also has the language spoken by some 8,000 Banaphars (Banaphari) in Hamirpur, although Banaphari elsewhere is distinctly a form of Bundeli.

Between Hamirpur and Banda (on both sides of the river Ken, which forms the boundary between the two districts) is a dialect called Kundri. The Kundri on the Banda side is a form of Jurar Bagheli and has been described under that head (Vol. VI, pp. 152 ff). That on the Hamirpur side of the stream is also a mixed language, but is mostly Bundeli and is described on p. 527.

South east of Hamirpur, *i.e.* in the north east of the Bundelkhand Agency of Central India and the neighbouring portions of the Baghelkhand Agency, the true Banaphari is spoken. It also is a mixed dialect, but here, although containing many peculiarities which are distinctively those of Eastern Hindi, it is in the main Bundeli.

Finally, so far as these mixtures with Eastern Hindi are concerned, we have seen that Tihari (which we have classed as a form of Bagheli) runs along the south bank of the Jamna in the Hamirpur district. At the border of the district immediately to the north west of Hamirpur, *i.e.* Jalaun, it stops, but here we find, in Jalaun, a small tract in which Tihari is fading off into the general Bundeli of that district. This form of speech is called Nibhatta (p. 529). It is based on Bundeli, but has many of the peculiarities of Eastern Hindi. Elsewhere in Jalaun the language is good Bundeli.

On the north-west, Bundeli shades off into Braj Bhakha through what is known as Bhadauri (p. 531), which is spoken along the river Chambal in the districts of Agra, Mainpuri and Etawah, and also over nearly the whole of the home districts of the Gwalior State.

The following are the estimated numbers of people who speak these mixed dialects —

Name of Dialect	Where spoken	Number of speakers	
Banaphari	Bundelkhand	245 400	335 400
	Baghelkhand	90 000	
Kundri	Hamirpur		11 000
Nibhatta	Jalaun		10 200
Bhadauri	Gwalior	1 000 000	1 318 000
	Agra	250 000	
	Mainpuri	8 000	
	Etawah	55 000	
	TOTAL		1 679 600

It must be remembered that, besides these, 5,000 speakers of Banāphari in Hamirpur, and a few speakers of Kuṇḍrī in Banda have been classed under Baghēli.

Of these dialects Banāphari is by far the most important on account of its possessing a literature. Bhadauri, on account of the number of its speakers, comes next.

BANĀPHARĪ

Banaphari is the form of Bundeli spoken by members of the Banaphari tribe of Rajputs and in the country inhabited by them. This tract consists mainly of the north-centre and east of the Bundelkhand Agency of Central India i.e. the Chandla Pargana of the State of Chhikharai the Lami Pargana of Ohhataipuri the Dharampur Pargana of Panna the Jagas of Naigawan Rebrū Gaurihar and Beri and the States of Ajrugarh and Baoni. It also extends into the south east corner of the District of Hamirpur and (to the east) into the western parts of the Nagode and Maihar States of the Bighelkhand Agency. Although a mixed dialect Banaphari is one of the most important forms of Bundeli as in it are preserved the many brdic songs regarding the famous heroes Alha and Udal which together form a huge cycle of epic poetry. This feature of the dialect will be illustrated at length in the following pages.

The number of speakers of Banaphari is estimated as follows —

Bundelkhand Agency	245 400
Hamirpur	5 000
Bighelkhand Agency	90 000
TOTAL	340 400

Leech in his account of the language quoted in the list of authorities of Bundeli remarks that Banaphari differs from Standard Bundeli in having a larger mixture of Urdu. He probably means by this that its vocabulary contains more Arabic and Persian words than are usually found in dialects of this part of India and in this he is perfectly right. A perusal of the specimens especially of those belonging to the Alha Udal cycle will show that quite a large number of these foreign words have been adopted. Indeed such complete citizenship have some of them obtained that they are even treated as verbal roots and conjugated as if they were genuine Indian words. This method of dealing with foreign words is very rare in all Indian languages. Such borrowed terms are generally employed without any change of form, and if used as verbs it must be done by means of a periphrasis. Yet here we have words like *najarat* a present participle meaning 'looking at' which in Hindi would be *najar lai ta* from the Arabic *na-ara*, and *tajawujat* he intends from the Arabic *tajawwaj*. Leech further describes Banaphari as a kind of slurred and slovenly Urdu. This account cannot be called accurate for the foreign element found in its grammar is Bigheli not Urdu. Banaphari is a mixture of Bundeli and Bigheli in proportions varying according to locality and to the personality or caste of the speakers. In the version of the Parable received from Hamirpur the Bigheli influence predominates and I have given it in the volume dealing with Eastern Hindi (Vol VI, pp 155 and ff). Further south in Bundelkhand proper, the Bundeli element certainly predominates everywhere, as will be evident from the specimens received from the State of Chhikharai. These are (1) the first few sentences of the Parable of the Prodigal Son, and (2) a folktale (both prepared by Rai Sahib Kashi Pershad of Chhikharai). After these I give with a special introduction two more specimens from Eastern Hamirpur. These are parts of the cycle of poems about Alha and Udal. It will be seen that the version of the Parable agrees with

Standard Bundeli in nearly all particulars but that the other three specimens show numerous examples of the influence of Eastern Hindi.

The following account of the main peculiarities of Binaphari is based on the specimens and on Mr Vincent Smith's notes.

PRONUNCIATION—This closely follows ordinary Bundeli. The diphthongs *ai* and *au* are commonly used for *e* and *o* respectively. Thus *sai* instead of *se*, from *Tar* more common is the change of *o* to *ai* and of *e* to *ya*. This is quite optional so much so that we often find the same word spelt in both ways. Thus we have *yas* for *er* a support, both *Itt* and *Itt* a field, *ter* and *tyas*, of *qer* and *qer*, a horse.

As regards consonants *n* often becomes *l*, thus, *jalam* for *janam* birth, *jalar* for *janani* a mother. *l*, on the other hand often becomes *n*, as in *tar* *war* or *tal* *war* a sword. The letter *pl* regularly becomes *p* in the word *banipai*. We often find the letter *r* where we should not expect it, thus *sar* *min* for *sam* *min* respect, *sar* *rel*, for *sam* *rel* entire, and *asar* *in* for *le* *lar* *in*, countless.

A long vowel is regularly shortened in the antepenultimate thus the root *tan* heed makes its first person singular future *tanidai* and *Itt* sport, makes its respectful imperative *Itt* *gai*. We occasionally meet short *e* and short *o*, in words like *et* *ne* (but *mo* *te* even *te*) and *jeh* whom.

DECLENSION—Many feminine nouns end in the termination *ai* (corresponding to Hindostani *ī*) which is not changed in the oblique case. Thus *el* *jularai* one salute, *el* *naī* hunting, *khobarai*, news, used both as a singular and as a plural, *salamaī* respects used as a plural in III, 78. Strong Taddhiwa nouns usually end in *o* as in Bundeli but sometimes the Eastern Hindi form in *a* is employed. These nouns form their oblique bases in *e*. Thus *qhora*, or *qlofa* a horse, oblique form *qlo* *e*. Sometimes we have as in *Itt* *na* a bee (IV, 1) the oblique form ending in *a* which is probably an instance of borrowing from Rajasthani, similarly *chela* *na* *lahus* the disciple and

A very common oblique form both in the singular and in the plural ends in *an* or *en*. Thus, *Itt* *tan* *mi* in the field (III, 77, cf 78 and IV 193), *el* *tan* *la* to the palace square, *al* *saundhar* *mai* *qhoran* *la* *qharan* *ka* *bechar* *jāte* I am a merchant of horses, I am going to sell the horses (IV, 122).

The use of the case of the Agent is rather capricious as the termination *ne* or *nai* is often omitted. The case is used before all forms of the past tenses of transitive verbs, whether the simple past participle is used as in Western Hindi, or whether a conjugated form of the tense is used, as in Eastern Hindi. Hence, even in the latter case the verb agrees in gender with the object. Thus we have *bīn* *na* *īnq* *tant* *dai*, the shopman weighed out the ration, *ya* *bat* *brahman* *suni*, the Brahman heard this thing, *baba* *pachhis*, the recluse asked, *chela* *na* *lahus*, the disciple said, *na* *sill* *qū* (fem) *barai* *ai* *sāg*, I have not learnt the winding off of arrows (IV, 183). In the last example, *sill* *hū* is in the feminine to agree with *barai* *ai*. The masculine would be *sill* *hū*.

The following are the usual forms which the case terminations take —

Agent *ne*, *nai*

Accusative Dative, *khā* (not *lho*), *kā*, *la*, *lā*, *lai*

Dative, *lane*, *khū*, *lāje*, for

Instrumental Ablative, *gar saī, lhaī tār, saū so san, par*

Genitive, *lī, lyaī* Common gender, direct and oblique

leau lyaau, lau la Masculine direct

kaī, lyaī, lī Masculine, oblique

lī, lyaī, lai lī Feminine direct and oblique

Locative *mai mā, ma, mahī, mahau*

The Personal **Pronouns** are *mai, mā, I, mā lī* I also, *ma hī* even I, obl form *mohi, moh micah* *mo, mohī* to me *mai, maiu, micī, mician* my, *ham we, ham hī* we also, *lam hī* even we, obl form *ham, hamaī* to us, *lamī hamian hamian* our *tuī tāī tai* thou, *ta hī tā hī* thou also, *ta lī tā hī* even thou, obl form *tohi, toh micah* to *tohi, tohi*, to thee, *toi, toian, tieī, tieian* thy, *tum you, tum lī* you also, *tum lī*, even you, obl form *tum tumāī* to you, *tumī, tumian, tumian* your *u uī, he, that, uā hī*, he also *uā hī* even he, obl form *uāh uā, uāhī* to him, *ūy ūy, they, uī, uī*, they also, obl form *un, un lāī*, to them, *un lūn* them also, *un lūn*, even them

Similarly, *ye* this, obl form *el ya* Plus *ī* (obl *in* etc

The Relative Pronoun is *ye* or *ya* obl *geh ye ye*

In all the above the plural is frequently used instead of the singular

Kal or *lou* is 'anyone' obl *lī lī* *Ku* or *lou* (obl *lī lī*) is 'who', *lī* (obl *kaī*) what

CONJUGATION.—The important point to note is that in all the tenses formed from participles without auxiliary verbs there are two forms one the participle alone as in Western Hindi and the other the participle with suffix indicating the number and person as in Eastern Hindi. It is also to be noted that in the latter case the suffixes are added to the strong form of the participle in *o* and not to the simple base. Thus *marā s* not *mas s*, he struck

The Verb Substantive is

lī lī lī

1	|	lī lī lī		1	
-	|	lī lī lī		1	lī lī lī
2	|	lī lī lī		1	lī lī lī

Haraī may be substituted for *lāī* and so throughout

lī lī lī

1	|	lī lī lī		1	
2	|	lī lī lī		1	lī lī lī
3	|	lī lī lī		1	lī lī lī

For all persons exactly like the Hindustani *Ha*. Or—

	Sing.		Plur.	
	Masc.	Fem.	Masc.	Fem.
1	hatōy or tōy.	hatyū or tyū.	hatyan or tyān.	hatin or tīn.
2	haty or tōy.	hatt or tī.	haty or tyē.	hatyē or tyē.
3	hat or tū.	hatt or tī.	hatt or tī.	hatt or tī.

Or else,—

	Sing. (com. pres.).	Plur. (com. pres.).
1	rahaū.	rahaṇ, rahaṭ.
2	rahaē.	rahaṭ.
3	rahaī.	rahaṭ.

The Negative Verb Substantive, 'I am not,' is thus conjugated :—

	Sing.	Plur.
1	niyāhū.	niyāhaṇ.
2	niyāhī.	niyāhaṭ.
3	nihaī.	nihaṭ.

The Active Verb is thus conjugated in its principal parts :—

Present Conjunctive, (If) I strike, etc.—

	Sing.	Plur.
1	māraū.	māraṇ.
2	māras.	māraṭ.
3	mārai.	mārai.

As usual this is often employed in the sense of the Simple Present. As examples of the tense we may quote *mānas*, if you do not heed (IV, 20); *bacāas*, thou speakest (IV, 42); *maṅgas*, (what) thou mayest ask for (IV, 101); *jās*, thou art going (IV, 110); *khāy*, they eat (III, 11).

The following are examples of the Imperative :—*Mār*, strike thou; *mārā*, strike; *pukārā*, summon; *kāṭau*, cut; *karāyas*, cause thou to make; *khilīyaṭ*, be good enough to play.

Future—I shall strike, etc This has two forms, viz—1 *Maiaḥ*, used for all genders, numbers, and persons, as in old Eastern Hindi,—2

	Sng	Plur
1	maiaḥāṁ or maiaḥāṁ	maiaḥē maiaḥe or maiaḥe
2	maiaḥas or maiaḥas	maiaḥa maiaḥau maiaḥas or maiaḥau
3	maiaḥi	maiaḥāṁ or maiaḥāṁ

Note that when the first syllable is long and falls in the antepenultimate, it is shortened. So we have *maiaḥāṁ*, I will heed, in IV, 133. *Kaiaḥas* (IV, 133), thou wilt say, is slightly irregular as in Bundeli.

Tenses formed from the Present Participle

The **Present Participle** is *maiaḥ* (com gen), or *maiaḥo* (masc), *maiaḥi* (fem). From it are formed the usual tenses. Thus,—

Present.—*Maiaḥāṁ* (often written *maiaḥāṁ*), I am striking. Any other form of the Auxiliary may be used.

Imperfect.—*Maiaḥāṁ*, I was striking. Any other form of the Auxiliary may be used. As an isolated form, I may quote *maiaḥas*, he was doing.

Past Conditional.—This may be formed in two ways. Either the present participle alone is used (exactly as in Hindostani), or else we have a tense conjugated on the model of Eastern Hindi. For the first form we have *maiaḥo* (masc), *maiaḥi* (fem), (if) I, thou, he, or she had struck, *maiaḥe* (masc), *maiaḥi* (fem), (if) we, you, or they had struck. For the second form we have the following —

	Sng		Plur	
	Masc	Fem	Masc	Fem
1	maiaḥō	maiaḥi	maiaḥāṁ	maiaḥi
2	maiaḥō	maiaḥi	maiaḥāṁ	maiaḥi
3	maiaḥo	maiaḥi	maiaḥe	maiaḥi

Tenses formed from the Past Participle

The **Past Participle** is *maia* (com gen), or *maia* (masc), *maia* (fem). From it are formed the usual tenses. Thus—

Past.—Like the Past Conditional, this may be formed in two ways. Either the Past Participle alone is used (exactly as in Hindostani), or else we have a tense

conjugated on the model of Eastern Hindi. In both cases if the verb is a transitive one the construction is passive. The subject is put into the Agent case and the verb agrees in gender with the object. In the second conjugated form it agrees with the subject in person. Thus *mai nai mai o* means I struck something masculine but *mai nai mai yū* means I struck something feminine. The following is the ordinary method of conjugating the past tense of a transitive verb. The conjugation of an intransitive verb differs in the third person.

	Singular		Plural	
	1st	2nd	3rd	4th
	Ma	Te	Ma	Te
1	mai o	mai yū	mai ja	mai
2	mai o	mai	mai jo	mai ju
3	mai o	mai	mai o	mai ven

These may be taken as the standard forms but other forms for the third person singular are met. These are *mai as* 1st 1st and *mai as* 1st 1st.

In the case of an intransitive verb the third person singular as noted above is not used. Only the past participle alone is employed. Thus *baithi* or *baithi* he sat down *baithi* or *baithi* she sat down *baithi* or *baithi* they (masc.) sat down *baithi* or *baithi* they (fem.) sat down.

Perfect—*mai lai* or *mai o lai* I have struck. Any other form of the Auxiliary can be used.

Pluperfect—*mai hatōy* or *mai o latōy* I had struck. Any other form of the Auxiliary can be used. In both tenses the construction is that of ordinary Hindostani.

The **Infinitive** is *mai an* *mai ai* *mai ab* or *mai bo*. *Mai ai* is feminine in gender when used as a verbal noun. The others are masculine. The oblique form of the first three is the same as the nominative. That of *mai bo* is *mai be*.

Irregular Verbs—

(The following irregular past participles have been noted—

Infinitive	Past Participle
<i>ai b</i> <i>ai ab</i> or <i>ai bo</i> to come	<i>ai bo</i> fem <i>ai</i>
<i>gai b</i> to go	<i>gai bo</i> <i>gai</i> or <i>gai</i> fem <i>gai</i> or <i>gai</i>
<i>dei b</i> to give	<i>dei bo</i> <i>dei</i> <i>dei</i> or <i>dei</i> fem <i>dei</i>
	From <i>dei</i> <i>dei</i> we have <i>dei</i> fem <i>dei</i>
<i>lei b</i> to take	The same as for <i>dei</i> substituting <i>l</i> for <i>d</i>
<i>kai ab</i> to do	<i>kai</i> <i>kai</i> or <i>kai</i> <i>kai</i> <i>kai</i>

The verbs *āub*, and *jāib*, are quite irregular in the past tense. That of *āub* is conjugated as follows :—

	Sing.		Plur.	
	Masc.	Fem.	Masc.	Fem.
1	āuacāi.	āyāi.	āyan.	āin.
2	āuacāi.	āyāi.	āyō.	āyā.
3	āuō.	āi.	āyē.	āī.

Any other form of the past participle may be used for the third person. The past tense of *jāib* is similar. Thus, *gacāi*, I went, and so on.

The future of *āub* is *aikañ*, I shall come; *aibō*, etc., we shall come; *ai*, he shall come. Similarly, *jaihañ*, I shall go.

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(STATE CHARKHARI)

SPECIMEN I.

(Rai Sahib Kashi Pershad)

काह्ल-कौ दुइ लरका हतै । लहुरे लरका अपनै वाप सै कहो कै
 बाप मोर होसा बाँट द्या । और वह-नै सब द्वारा बाँट द्यो । और वह नै
 सब थोरे दिनन-मै इकाड़ा कर लयो और बहुत दूरी देस खाँ चलो गयो और
 वहाँ आपन सब द्वारा वाहीयाद-मै वहाइ द्यो ॥

TRANSLITERATION AND TRANSLATION.

Kahu l u	dui	lar'ka	hatu	Lahure	lar'la	ap'nai		
<i>A certain one to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>(By) the younger</i>	<i>son</i>	<i>his own</i>		
bap su	kaho	hai	'bap	mor	hisa	bat	dya	Aur
<i>father to</i>	<i>it was said</i>	<i>that,</i>	<i>father</i>	<i>my</i>	<i>share</i>	<i>having divided</i>	<i>give</i>	<i>And</i>
wah nai	sab	dyara	bat	dio	Aur	wah nai	ab	
<i>him by</i>	<i>all</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>	<i>And</i>	<i>him by</i>	<i>everything</i>	
thore	dinan mai	ikattba	lu lao	aur	bahut	dui	des khā	chalo
<i>a few</i>	<i>days in</i>	<i>collected</i>	<i>was made</i>	<i>and</i>	<i>very</i>	<i>far</i>	<i>country to</i>	<i>he went</i>
gro	ui	wahā	apn	sb	dya	wahyad mai	brhai	dio
<i>away</i>	<i>and there</i>	<i>his own</i>	<i>all</i>	<i>property</i>	<i>absurdities in</i>	<i>was caused to flow</i>	<i>away</i>	

[No 17.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ (BANAPHARĪ) DIALECT

(STATĪ, CHARKHARĪ)

SPECIMEN II

(Rai Sahib Kashi Pershad)

एक ब्राह्मन वा एक ब्राह्मनी रहै । दोऊ मिहरिया मुंसवा आँइ । कुछ दिन बीतै धुवक परो । तव ब्राह्मन आपन मिहरिया छोड़ दखिन भाग गा । और एक साह्रकार-कौ चाकर रहो । पाँच सौ रुपैया कमाइस । जब दो वरसै हो चुकी तव ब्राह्मनी-की खबर आई । और साह्रकार-सै विदा माँग-कर आपन घर-कौ रेंगो । जब कुछ दूर घर रह-गा तव मन-मै सोधिस कौ ब्राह्मनी करजदार हुइ गई हूँ सो मै काज बडे आदमी-के इहाँ रुपैया धर देंव । गाँउ-मै एक बाँनी रहै । तिया-सन कहस कौ भाई मोर रुपैया धरोहर धर राख । इतनै बीच-मै एक वैरागी-का चेला लाग लैन आयो । बाँनी-नै जल्दी-मै चेला-कौ लाग तौल दई और चेला लाग लै-गा । वावा पृथिस आज लाग सिवाइ काहे है । चेला-नै कहस कौ एक राहगीर बाँनी-के इहाँ पाँच सौ रुपैया-की धरोहर-की बात-चीत करै रहै । सो मो-खाँ लाग जल्दी-मै तौल दिहस-हे । वावा मन-मै सोधो कौ वा राहगीर-कौ कौनउ जुगत-सै जुलाव । सो अधकारी कनक वा घी ऐचस वा चेला-सै कहिस कौ या जिस फेराव और बाँनी-सै कहव कौ हमार वावा काह-का हराम नहीं खात आँइ । चेला गा और जिस फेर दिहस । या बात जब वा ब्राह्मन सुनौ तव कहिस कौ या वावा ईमानदार है । यह-की इहाँ रुपैया मै धरव । ब्राह्मन वावा ढिंग गा वा कहस कौ महाराज मोर रुपैया धर राखौ । वावा-ने रुपैया लै-कर एक कोठा-मै ब्राह्मन-के साहने गाड़ दिहस और ब्राह्मन आपन घर चलो गा । अपनी ब्राह्मनी सै पृथिस कि काह-की करजदार तौ नाही हा । ब्राह्मनी कहस कि नियाहँ । तव कुछ दिन बीतै ब्राह्मन आपन रुपैया लैन वावा ढिंग गा । वावा कहिस हमार ढिंग कव धर गा । ब्राह्मन मन-माँ गिल्याँद मानी और एक जिमीदार-सै आपन सब हाल जा कहिस । जिमीदार

कहस कै हमार जोर निहाँइ । तुम फलानै मौजा-कौ बीबी-कौ सुनाव । ब्राह्मन बीबी-कौ गा और आपन हाल कहस । बीबी कहो कै मै फलानै दिन बाबा-के ढिंग जाव सो तुहीं आइ-जाइस । बीबी सब आपन जमाँ लै-कर बाबा ढिंग गई और कहिस कै मोर मियाँ साहब मदारन गे ते सो नहीं आये आँइ । मै उन-के ढूँ-ख जात-हैं । मोर धरोहर धर राखी । इतने बीच-मै ब्राह्मन आइ-गा वा कहस कै बाबा मोर रुपैया दै राख । बाबा-नै रुपैया उखार-कर-के दे दीन । या सोच-कर-कै कै जो मै या-सै भगड़हैं तो बीबी आपन रुपैया ना धरहै । बीबी देखिस कै ब्राह्मन आपन रुपैया पाइ-गा । तब बाबा-सै कहिस कै मोर भाई कहत आवा-है कै मियाँ साहब मदारन-सै आइ-गे सो अब मै धरोहर ना धरहैं । और फिर बीबी हसन लग वा ब्राह्मन हसन लग और बावज हसै लग ॥

॥ कहावत ॥

बीबी हसी मियाँ घर आये । हसे मुसाफर गठरी पाये ॥
तुम का हसे मियाँ भीखे । एक तमासा ये भी सीखे ॥

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (BANAPHARI) DIALECT

(SITL, CHARKHARI)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ek brahman wa ek brahman mihari Dou mihari : mūs'wa
One brahman and one brahman's wife were Both wife husband
 āi kuchh din bitri dhubak paro Tab brahman
are (ie were) Some days passed famine fell Then the brahman
 apni mihari chhoti dal hin bhag ga Aur ek shul ar la chak u
his own wife leaving south in a ray And one banlci to servant
 raho Pich su rupai im us jab do bai ru
remained Two hundred rupees he earned When two years
 ho chuki jab brahman ki l hauri ai Aur sahukar
had passed then the brahman's wife of remembrance came And the banlci
 se bida mīg h u apni ghari ru rāgo jab kuchh
from leave begged having his own house to he started When some
 dui ghir rahi gi tab man ru adh us l ru, brahman
distance house remained then mind in he thought that, brahman's wife
 l rari du hui ru hui so mo lau bari admi l i hī rupai
indebted become will be therefore I some great man of near rupees
 dhru dāi Gāru ek hīu rari Tui san lahus ru,
deposit may The village in one shopman was Him to he said that,
 'bhru mor rupai dharohru dhru r l h' It'na hich ru ek
brother, my rupees deposit keep' The meantime in one
 buragi ka chh l lag lun yo Bīn n u r l dī mai
religious mendicant's disciple nation's to take came The shopman haste in
 chh l ru lag r l r l ru r chh l l g l u g
disciple to nation's weighed out, and the disciple nation's tool away
 Baba puchhis ' j lag suai kah h u ?' Chh l ru
The recluse asked, ' today nation's much why is ?' The disciple by
 karus ka ' ek i h g u hīn ki hī pich ru
it was said by him that, ' one way far is the shopman of near five hundred
 rupai-ki dharohru ki bat-chit l ar u rahi, so mo khā la,
rupees of deposit of conversation doing was, therefore me to nation's

jaldi mai taul dihas hai Baba man mai sodho kai wa yah gir lau
haste in weighed has The recluse mind in thought that that way fare; to
 launru jugat sai bulav So adh^{ka}ai kanak wa ghi
some means by call So superfluous wheat flour and clarified butter
 aichas wa chela sai kahis hai, ya juns pheraw, aur
he drew forth and disciple to he said that, 'this stuff return, and
 bānru suni kahab hai, "hamru baba habu ka haram
the shopman to you will say that, "my recluse anybody of ill gotten (things)
 nahī khat āi" Chela ga aur juns pher dihas Ya bat
not eats" The disciple went and the stuff returned This thing
 jab wa brahman suni tab kahis hai 'ya baba imandar
when by that brahman was heard then he said that, 'this recluse honest
 hai Yah ke ibā rupaiya mai dharab' Brahman baba
is This one of near money I shall deposit' The brahman the recluse
 dhing ga, wa kahis hai, 'Maharaj, mor rupaiya dhar rakhau
near went, and said that, 'Sir, my rupees keep in deposit'
 Baba nai rupaiya lai kar ek kotha mai brahman ke samh^{na}ai
The recluse by money taken having one room in brahman of before
 gar dihas, aur brahman apan ghar chalo ga Apⁿⁱ
was buried by him, and the brahman his own house went away His own
 brah^{ma}ni sai puchhis hai, 'habu ki karaj dar tau nahī
brahman's wife from he asked that, 'any body of debtor indeed not
 ha?' Brahmani kahis 'niyahū' Tab kuchh din bifai
thou art?' The brahman's wife said, 'I am not' Then some days passed
 brahman apan rupaiya lain baba dhing ga Baba
the brahman his own money to take the recluse near went The recluse
 kahis hamai dhing kab dhai ga? Brahman man mī gulvād
said 'me of near when did you keep?' (By) the brahman mind in shame
 mani aur ek jumidai sai apan sarb hal ja kahis
was felt and one landholder to his own all account going said
 Jumidar kahis hai 'hamar jor nihai Tum phalanai
The landholder said that 'my power is not You such and such
 mruja ki bibi kru sunav Brahman bibi hai ga aur
a village of dancing girl to relate' The brahman the dancing girl to went and
 apan hal kahis Bibi lako hai mai
his own account said (By) the dancing girl it was said that, 'I
 phalanai din baba ke dhing jab so tuhī ai jū
such and such a day the recluse of near will go therefore you also come'
 Bibi sab apan jamā lai kar baba dhing gai
** The dancing girl all her own substance taking the recluse near went*

aur kahis I rī moi miyā sahab Madariṇ ge te so nahī aye āī
and said that my master Madarian gone was but not returned is
 Mai un ke dhurāi kbā jat haū Moi dharohar dhar al ho It'naī bich mī
I am to look for am going My deposit keep The mean time in
 brahman ai ga wa I rhus hai baba moi rupaiya dai rakh
the brahman arrived and said that father my money give up
 Biba nai rupaiya ukhar kar kar dē din Ya soch hai hai kar
The recluse by money taking out was given 1 p This thinking that
 jo mī ja sai jhagā'haū tau bibi apan rupaiya na
if I this one with shall quarrel then the dancing girl let own money not
 dhar'hai Bibi dekhis hai brahman apan rupaiya
will deposit The dancing girl saw that the brahman is own money
 pur ga tab baba nai kahis kar mor bhai I ahāt awa hai
got then the recluse to she said that my brother saying come is
 kar miyā sahab Madariṇ nai ai ge So ab mī dharohar
that the master Madarian from arrived Therefore now I deposit
 na dhar'haū Aur phir bibi hasan hīg wa brahman
not will place And again the dancing girl to laugh began and brahman
 hasan lag aū baba u hasai hīg
to laugh began and the recluse also to laugh began

Kahavat —

(Hence the) saying —

Bibi hasi miyā ghara aye, haso musapharra gathari
The dancer laughed her master home came laughed the traveller pursue
 payo
he got

Tuma ha hasi miyā bhukhe? Eka tamasa jo bhi sikhe
You only laughed master mendicant? A trick this one also learnt

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there were a Brahman and his wife. A famine occurred so the Brahman deserted his wife and ran away to the Deccan where he took service with a banter and earned five hundred rupees. When two years had passed he remembered his wife and taking leave of the banker set out for his home. While he was on the way it struck him that his wife would probably be in debt so he decided to deposit his savings with some well to do person to protect them from her creditors. He accordingly went to a shopkeeper in his village and asked him to take the money on deposit.

While he was speaking to him the disciple of a certain mendicant devotee came up to beg from the shopman and the latter being busy with the Brahman weighed out the alms in a hurry. The disciple brought what he had got to his master the recluse who

THE SONGS OF ĀLHĀ AND ŪDAL

I do not suppose that any epic poem is at the present day so popular as that of Ālhā and Ūdal which is sung by itinerant bards all over northern India. The entire cycle has never been collected but portions of it and even translations of portions have often been published. The earliest version of the epic with which we are acquainted is contained in the *Maloba Kīānī* of the Pithurāy Rāsu attributed to Chānd Bardai (1190 A.D.). Chānd Bardai was the court bard of Pithurāy Chāuhan King of Delhi. The *Maloba Kīānī* deals mainly with the war between that Monarch and Primal the Chāndel of Mahoba and according to another and more probable tradition was the work of Jagnāik the bard of Parmal. A translation of a part of it will be found in Todd's *Rajastan* 1. 614 and ff. There are two or three native editions of the modern cycle none of which is complete. Portions of one of them were translated by Mr. Waterfield into vigorous English ballad metre and appeared in vols. LXV and LXVI of the *Calcutta Review* under the title of the Nine Lakh Chāuan or the Māto feud. A full account of the contents of these editions from the pen of the present writer will be found in vol. XIV of the *Indian Antiquary* pp. 255 and ff. An edition of the text and a translation of the chapter relating to Ālhā's marriage is current in Bihar also by the present writer will be found on pp. 209 and ff. of the same volume.

Some years ago Mr. Vincent Smith was kind enough to present me with a collection of notes on the Bundelī dialect of Hamupur which he had made when he was employed in the settlement of that district. These contained the following two extracts from the cycle which are given just as they were taken down under his supervision from the lips of rustic singers. Both are fragments but they are valuable not only as specimens of the Banaphānī sub-dialect of Bundelī but also as being genuine specimens of a class of poetry which is very popular over a large part of our Indian possessions. In Hamupur the whole series of songs dealing with Ālhā and Ūdal is known as the *Sama* or *Ālā*. Separate fragments which are recited at one time are called *Pānāra Sama* or *Mār*.

The text given below is that of Mr. Vincent Smith unaltered. The translation is also based on a rough version prepared by him to accompany the texts. I am responsible for the notes.

It is unnecessary to give here a full account of the contents of the Ālhā cycle. Those interested in the subject will find what they require (so far as is known) in the article in the *Indian Antiquary* quoted above. I propose to give here so much of the legend as is necessary for understanding the specimens now printed. It is to be understood that what is narrated is legend (and not the only legend—they are often contradictory) and not history. The main characters are historical but their adventures as here recorded are not.

The three royal personages dealt with are—(1) Pithurāy or Pithurā the Chāuhan King of Delhi, (2) Jaichand the Rathor King of Kanauj and (3) Primal or Parmā the Chāndel King of Mahoba in Bundelī land. The two first were cousins.

Once for all I warn the reader that I do not transcribe literally all the names in the cycle but I abstain to accuracy. I only give the popular spelling. For instance Parmal should properly be Primal.

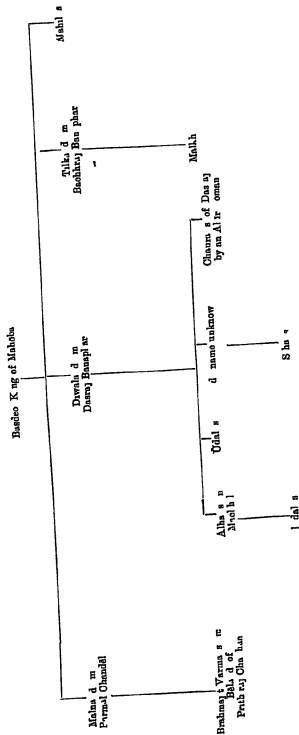
Both were grand nephews of Anang Pal Tomar of Delhi and, when he died Prithviraj although the younger was proclaimed King to the exclusion of Jaichand. The result was a lifelong enmity between the two princes which eventually facilitated the conquering of India by the Tartar hordes of Central Asia. Prithviraj and his bard Chand were killed in battle fighting against the Muhammadans in the year 1193 A.D. Kanauj was overwhelmed and Jaichand slain in the following year by Shihabuddin the 'Meteor of the Faith,' and his son fled to Marwar where he established the principality now known as Jodhpur. Parmal reigned from about 1160 to 1202 A.D. He was defeated and expelled from Mahoba by Prithviraj in the year 1182. Here legend departs from history. According to the former Parmal was so crushed with this defeat that he abandoned his kingdom and fled to Gaya where he ultimately died being the last of the Chandel Kings of Mahoba. As a matter of history twenty years later we still find him fighting bravely against the Muslim Kutubuddin at Kalinjar. He was not the last of his race but had several obscure successors on the throne.

The historical Parmal was probably the son of his predecessor Madan Varma Chandel but the legendary account is quite different. It runs as follows —

Parmal conquered the whole of India. The first city he conquered was Mahoba in Bundelkhand of which Basdeo Parihar was the prince. Basdeo had one son Mahul and three daughters Malna (also called Padmini), Diwala and Tilka. Parmal married Malna and treated Mahul with consideration but the latter never forgave his father's conqueror and was the cause of his ultimate downfall. He is throughout the villain of the cycle.

Parmal according to Chandel custom had two faithful attendants belonging to the Banaphai tribe of Rajputs. They were named Dasraj and Bachhraj. To Dasraj he gave his sister in law Diwala in marriage and to Bachhraj Tilka. By these marriages Dasraj had two sons Alha and (much younger) Udal and Bachhraj had one Malikha. Dasraj had another son by an Alha woman who was named Chauri or Chafira¹. On his birth he was exposed in the river and was picked up and taken to Prithviraj Chauhan of Delhi who adopted him as a son and when he grew up appointed him to a command in his army. We thus find him in the final catastrophe fighting against his half brothers Alha and Udal. Dasraj also had a daughter who bore a son called Siha.

Finally Parmal had a son by Malna named Brahmyut Varma. Much against his father's will he married Bela the daughter of Prithviraj but was killed while yet a boy on the fatal field of Uda. He never brought his bride home and in the specimens now given we find Bela still in her father's house but like a true Rajput wife a strong partisan on her husband's side of the quarrel. We thus get the following legendary genealogical table —



The other prominent figures in the poem (besides Prithviraj and Jaichand) are —

Jagnul brother of Parmal

Lakhn nephew of Juchand

Raypal elder son of Jaichand

Gulabn younger son of Juchand

Rajbhan Raja of Kuthat a fief of Kanauj under Jaichand

Miyān Talhan of Benares (see below)

Ali Alauar

Kale Khan

Jari Beg

Sultan

Brhubali

} Sons of Talhan

Hising Deo

Busing Deo

Puran Deo

} Chiefs of Ganjū Conquered by Alha but subsequently his allies

Matawar Ahir in the service of Brhmaraj

Darya Udāl's henchman He was groom of the horse Bendula

Rampati of Gwalior one of Prithviraj's commanders

Ranjit another son of Parmal

Alkhar another son of Bachhraj

Kurhiya the name of Alha's horse

Bendula or Benduliyā Udāl's horse

Singhin Miyān Talhan's horse

Manorath Jaichand's horse

} These were magic horses and could fly

Of the above Miyān (or Mīnā) Talhan is the most important figure. He was a Muslim of Benares who took service under Parmal. He and Darya (Alha and Udāl's father) were intimate friends and had exchanged turbans. After the latter's death he attached himself to Alha and Udāl and followed their fortunes to Kanauj. Alha looked upon him as his father and he appears throughout as the Nestor of the story. He was killed in the final struggle at Uraur and was buried at Mirhobra where his tomb near the Kurat Sagar is still shown. He rode a horse called the lioness (Singhin) and had nine sons and eighteen grandsons.

Parmal gave Alha the district of Kanhjū to the south east of Mahoba (in the present district of Banda) as his fief. To Mallhā he gave the fief of Sursi.¹ We pass over the many and glorious exploits of Alha, Udāl and Mallhā in their early years and hasten to the final catastrophe. Mahil Parmal's brother-in-law and evil counsellor saw that there was no hope of compassing the latter's ruin so long as he was protected by these valiant champions. He persuaded Parmal to demand from Alha his famous mare, Karhiya and on the request being refused so far to forget their services as to expel the brothers ignominiously from his territories. With their mother and families and accompanied by Talhan of Benares they repaired to Kanauj where Jaichand received them.

¹ See also in the present Gwalior State on the river Patang not far from Amalgaon. See Gwalior Gazetteer (1906) Vol. I p. 191.

but being himself in dread of Alha despatched him on an expedition against the rebellious chiefs of Ganjan (traditionally identified with Gujrat) who had hitherto successfully defied all the forces sent against them. Accompanied by Lalhan the nephew of Jaichand Alha and Udal successfully accomplished their task and were received into great favour. Alha having the fief of Raykot (near Kanauj) assigned to him.

In the meantime a quarrel had arisen between Prithviraj Chauhan of Delhi and Paimal regarding some troops of the former who had been cut up while passing through the latter's territory. Mahil diligently fanned the flame and persuaded Prithviraj to bide his time for vengeance. After the lapse of eight years Mahil continued in his capacity as minister to send Paimal's army to the south and then sent word to Prithviraj that the way was now open to Mahoba. Prithviraj at once advanced and attacked Sisa while Malikha was governor. The latter sent pressing appeals for help to Paimal who under the tantalous persuasion of Mahil replied that it was Mahil's business to drive out Prithviraj. Deeply hurt at this supercilious reply Mahil nevertheless made a brave resistance but was in the end overwhelmed by superior numbers and himself met a glorious death in the midst of his foes.

Paimal now seriously alarmed for the safety of his kingdom called a council and on the advice of Mahil his queen demanded a truce from his adversary on the plea of the absence of his champions Alha and Udal. Prithviraj with Rajput chivalry granted the request on condition that at the end of a year during which each party was to prepare for the final battle it should be fought on open ground which should give no advantage to either party and the vast plain round Udal (in the present district of Jalaun) was fixed upon as the deciding scene of the contest.

Paimal then despatched his baid Jagnai to Kanauj to recall Alha and Udal. On the way Jagnai halted at Kurhat on the bank of the Jamna where the local Raja Raybhan hospitably entertained him but in the morning refused to return to his guest the splendid armour with which his horse was decked. Jagnai accordingly went on to Kanauj vowing vengeance against Raybhan.

He was cordially received by Alha who however refused to assist Paimal till his mother Diwala pressed upon him his duty as a Rajput. Let us fly to Mahoba exclaimed Diwala.¹ But Alha was silent while Udal said aloud: May evil spirits seize Mahoba. Can we forget the day when in distress he drove us forth. Return to Mahoba—let it stand or fall it is the same to me. Kanauj is henceforth my home.

Would that the Gods had made me braver said Diwala that I had never borne sons who thus abandon the paths of the Rajputs and refuse to succour their prince in danger! Her heart bursting with grief and her eyes raised to heaven she continued,

Was it for this O Universal Lord thou mad'st me feel a mother's pangs for these destroyers of Banaphar's fame? Unworthy offspring! the heart of the true Rajput dances with joy at the mere name of strife—but ye degenerate cannot be the sons of Dasaraj—some evil must have stolen to my embrace and from such ye must be sprung. The young chiefs arose their faces withered in sadness. When we perish in defence of Mahoba and covered with wounds perform deeds that will leave a deathless name when our heads roll in the field—when we embrace the valiant in fight and treading in

the footsteps of the brave make resplendent the blood of both lines even in the presence of the heroes of the Chauhan then will our mother rejoice

At length roused to indignation Alha rushed impetuously to Jaichand and demanded leave to depart This was at first refused but ultimately granted after an angry scene and the king of Kanauj not only gave the required permission but sent a powerful army headed by his own sons Raypal and Gulalan and his nephew Lakhan with Alha to assist the Chandel against the Chauhan of Delhi

The army marched On the way they passed Kurhat where Rajnath demanded vengeance for his stolen horse and armour A battle ensued in which Raypal was defeated and compelled to restore his booty In admiration of the Banaphars valour he too joined the advancing host As the troops went on the worst omens appeared on all sides The countenance of Lakhan fell these portents filled his soul with dismay but Alha said though these omens bode death yet death to the valiant to the pure in faith is an object of desire not of sorrow The path of the Rajput is beset with difficulties rugged and filled with thorns but he regards it not so it but conducts to battle To carry joy to Parmal alone occupied their thoughts the steeds bounded over the plain like the swift footed deer

On the way in spite of the truce they were suddenly and unexpectedly attacked at a river crossing by the Chauhan army led by Chauri All but Lakhan fled He made a gallant stand with his handful of troops but was nearly overpowered Diwala after vainly trying to stop Alha and Udai in their flight ordered her dooly to be set down and getting out desired Udai to enter it and give her his sword and shield for though *he fled she disdained to fly* Her reproaches as contained in Chand's verses form one of the most famous passages in the whole cycle They will be found in verses 98 and following of the first of the following extracts Stung by her reproaches Alha and Udai returned and repulsed Chauri

The brothers ere they reached Mahoba halted to put on the saffron robe the sign of no quarter to the Rajput warrior The intelligence of their approach filled the Chandel prince with joy who advanced to embrace his defenders and conduct them into the city while the queen Malva came to greet Diwala who with the herald bird paid homage and returned with the queen into the palace

On the arrival of the brothers in the citadel a council of war was held Parmal was a coward at first resolved to abandon Mahoba but urged by the Banaphars and their mother he at length consented to march his host towards Ura In the preliminary fights which lasted several days the boy Brahmanjit Varma his son died gallantly fighting against superior numbers and Chauri hastened to convey the news to Delhi where the youthful hero wedded but yet unmarried bride Bela was still dwelling in the citadel of her father Prithuraj Overjoyed at the terrible blow with which his foe was smitten the Chauhan ordered his commander to complete the victory by carrying off from Mahoba Parmal's queen the lovely Pradima or Malva and conveying her to the royal seraglio at Delhi but Chauri himself had a fair young wife and stayed to dally with her while he despatched his lieutenant Ramapala of Gwalior, to carry out his lord's behest The widowed Bela true to the fortunes of the house into which she had been

murder sent private word of this design to Udai who intercepted Ramapata at Kalpi and there after a fierce conflict slew him

At length the fatal day arrived and the camps of the two kings stood face to face on the plain of Urai Parmal on seeing the enemy's preparations feared like the poltroon he was for his own safety. He determined to abandon his army and notwithstanding all Alha's and the other chiefs' entreaties to remain and animate his troops he not only refused to stay but insisted on Alha himself escorting him to Kalinjar. Before Alha could return to command his forces the battle had been fought and Parmal's troops had been annihilated. Alha's son Indai Udai and the faithful Talhan had all been slain. Seeing this furious with rage Alha drew his magic sword to destroy Prithviraj's army but his arm was arrested by the goddess Devi Sarada¹ and at her entreaty he consented to sheathe his sword if Prithviraj would turn and fly seven paces. Prithviraj did so and satisfied by this concession to his invincibility Alha disappeared from mortal view and now dwells in that mysterious land of darkness the Kajri ban which is so famed in all the legends of the east. On the last day of each moon he visits Devi Sarada's temple on the hill at Mahyar and adorns her image with fresh flowers. He has repeatedly been seen but each time at a stern command to desist from following him no one has ever ventured to advance and he has disappeared.

After the defeat at Urai according to the legend Parmal fled to Gaya where he died.

So ends this tale of Rajput chivalry. If I have drawn sufficient attention to it to induce some resident in Bundelkhand to collect its scattered remnants from the only books in which it is preserved—the mouths of the bardic reciters—I shall be amply satisfied. It is a noble story replete with incident and with characters well contrasted. It appeals far more closely to English sympathies than do the comparatively artificial epics of Sanskrit literature.

Of the following two extracts the first (marked Specimen III) is a fragment. It describes the summons of Alha and Udai from Kanauj to Mahoba, the march from Kanauj and the fight with the Chauhan forces on the way. It breaks off abruptly in the middle of the combat. The second (marked Specimen IV) commences in Delhi, where Chauria brings the news of the death of Brahmraj at Urai. It then describes Ramapata's mission to abduct Malwa and how he was defeated on the way by Udai who had been forewarned by Bel.

¹ Now worshipped at Mahjurgao the Tal.

² But not according to 1 story. Most of the foregoing narrative is based on Tol with additions from the so-called memoirs of the reports of the Archaeological Survey of India.

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLÍ (BANAPHARÍ) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN III.

प्रश्न जयचंद का ।

कौ कुछ गिर गा जमुना मा की दह मा कगार ।
मैं तो से पूछो लाखन राने काहे मा उठै भनकार ॥

उत्तर लाखन का ।

ना कुछ गिर गा जमुना मा ना दह मा गिरी कगार ।
सूर महीवे का आवत हे जेह को लोहे उठै भनकार ॥

जयचंद ने कहा ।

जँधिया ड़ालैं औ धर काँपे हिलैं वत्तीसौ दौत । ५ ।
गरमै आय जाय जो महुवे का जनउज देइ मोग उजार ॥

लाखन ने कहा ।

ऐसी न कहिये महराजा भूँठी ना मोही मुहाय ।
जैसे थापे हे चन्देलै पहिले तोही थापे समान ॥

जयचंद की दरवार की तारीफ़ ।

गज कीस लौ जाजम पर गई तकिया कीई डेढ हजार ।
पलथी से पलथी जहाँ अरभी तो भालन भुँइँ हरियाय । १० ।
किररा माचो तो लोहे का अरभी तो खेरो सार ।
कुरी निवारा जहाँ बैठे ते रजपूत टिकौना लाग ॥
खाये अफ़ीमन के सनका ते बिन मारे न वदलैं वात ।
देवी भगवती धरी पलथी पै जैसे ह्वाटे कालिया नाग ॥

आल्हा का हरकारा जयचंद के पास गया ।

गिरो साँडिया जाय दरवार मा राजा सुन वात हमार । १५ ।
सूर महीवे का आवत हे राजा खबरदार हुइ जाँव ॥

जयचंद के दरबार में आल्हा का पहुँचना ।

आवत देखी आल्हा का सभा उठी भहराय ।
भई सलामें गन डोलन औ बडे भये सरमान ।
दहिनी बाजू आल्हा का खाली कर दी तबू माँझ ॥

जयचंद ने आल्हा से कहा ।

एक जुहारैं तोरी सकरहियाँ एक तौ साँझी वार । २० ।
कौन साँकरो तोही पर गौ जो तैं आवै दुपहरी माँझ ॥

आल्हा ने जयचंद की जवाब दिया ।

एक जुहारैं मोरी सकरैयाँ एक तौ साँझी वार ।
आये मनौवा हँ महुवे से सो राजा तोह को करौ सलाम ॥

जयचंद ने कहा ।

टूटी घुडा घर से तैं आवै घोडा तैं चलीय मताय ।
जब मैं चाहौ तोही जूझैं का सोरोय नगर महीब । २५ ।
हस के राजा बोलन लागो आल्हा सुन बात हमार ।
एक एक गोहँ के दुइ दुइ लैहौ घी के काटौँ चौगुने दाम ।
दूध के मोलन पानी कटिहौँ आल्हा सुन बात हमार ।
खाय मतानोय तैं गॉजर मा मोहरा मा दैहौ भुकाय ।
मार निकारो तोही चदेले जे घर डोम के छोलन डार । ३० ।
याद बिसर गै तोही वा दिन के जब आवै दुपहरी माँझ ॥

जदल ने जयचंद की जवाब दिया ।

हँस के जदल बोलन लागो राजा सुन बात हमार ।
को हे निकरैया मोही दुनिया मा कोह के मुँह मा दाँत ।
जेह के कारन में भागो तौय सो गॉजर मा दीन्ह गँवाँय ।
बाप न पाई तोरे गढ गॉजर बगाला दीन्होय दिवाय । ३५ ।
बेरी मारिव तोरी छेरी अस कान धरे भिमियाय ।
मारोय बिजहटा दिन दुपहर बगाले आगी लगाय ।
नौ दा भगाय दौ जे ने लाखन का वाप मारो कनौजी वधार ।
तौन दिवाय दौ तोही राजा में सुख सोवो कनौजा माँझ ।
वारा बजारैं तोरी लुटवाय लई सब हाथी डायौँ बढवाय । ४० ।
ऐसा दु बहियाँ तैं राजा तौय मोहीँ तुरतैं देतोय लौँटाय ॥

जयचंद ने जदल से फिर कहा ।

हँसी मसकरी बेटा तो से कीन्ही औ तैं तौ गवे खसियाय ॥

जदल ने जयचंद को जवाब दिया ।

हँस कै जदल बोलन लागो राजा सुन बात हमार ।
हँसी मसकरी कर विसुवन से जे दीन्ह तुम्हारो खाय ।
हँसी मसकरी हम से का कीन्ही दाँतन से लोह चवाँय ॥ ४५ ॥

राजा जयचंद ने गुस्सा होकर कहा ।

कतिकी नहँय गवैं में कालिजर लौटत दा मारो महीव ।
तवै मनसवा कहाँ जदल तोय जब मैं लूटे ते वारा वजार ॥

आल्हा ने राजा को जवाब दिया ।

ठीकौँ अँधाय गवै तैं कतिकी लौटत दा मारो महीव ।
खेलत शिकारैं तौय रमना मा खवैं दीन्ही डाँक-वरदार ।
जब मैं आवैं महुवे का तव कूटा घली तलवार । ५० ।
जब तैं भागीय खेतन से तव मैं ने डूँचो मनोरथ धार ।
ना पत आवै जो राजा तोही ता मैं अवै मंगाय लेव धार ॥

राजा जयचंद आल्हा से बोला ।

तुम तौ जैयो महुवे को मुँह-माँगे देव तुम्हें आज ॥

आल्हा ने राजा से यह माँगा ।

माया तुम्हारी राजा चाहैं ना चाहैं ना अर्थ भँडार ।
लाखन राना मोह का मिलै जो नदिया में करै सहाय ॥ ५५ ॥

राजा ने आल्हा का इसकदर मदद दी ।

लाख बहरे से दीन्ह लाखन सवा लाख रायपाल ।
बेटा गुलालन को जब दीन्ही तव घोडा दीन्ह बावन हजार ॥

आल्हा ने राजा से इलाजत लेकर महीवे का कूच किया ।

कीन्ही सलामैं आल्हा नै जब फौजें करो तयार ।
कूच कराय दबो कन्नौज से फौजें चलीं गाँयगुँवार ॥

आल्हा ने कुरहट में मकाम किया और जगनायक ने जोन की बाबत अर्ज किया ।

डेरा पर गये जाय कुरहट मा जगनायक जोरे हाथ । ६० ।
पाखर ऐंच लई मेरे घोडे को सो मँगवाय दे बनापर आल्हा ॥

आल्हा की चिड़ी जो कुरहट के राजा की लिखी ।

लिखे परवाना तब आल्हा ने कलम-दान ले हाथ ।
 राम रमौवल सबही का राजा का बड़ी सलाम ।
 जैसे नतद्वत तुम लाखन के वैसे आह्न हमार ।
 पाखर भेल देव घोड़े की तौ काहे का माचै रार ॥ ६५ ॥

जवाव कुरहट के राजा का ।

तोही चुनौटी तोरे दादे का चंदेल का बड़ी तलाक ।
 पाखर न देहौं घोड़े की चाहै दिन रात चलै तलवार ॥

जदल ने फिर राजा की चिड़ी लिखी ।

राम रमौवल सबही का राजा का बड़ी परनाम ।
 पाखर दै देव घोड़े की या पाखर चंदेले केर ।
 ऐसी पाखर ना काह्न के साढ़े तीन लाख का मोल । ७० ।
 जलदी पाखर जो भेजौ ना तौ कढ़ि आओ मलै मैदान ॥

राजा लडने की तय्यार हुआ

बने नगाड़ा राजा की डंकन में परी धुकार ।
 तोपें झुताई आगे का पीछे सिंदुरिया वान ।
 जितनी फौजें राजा की कढ़ि गौ मले मैदान ।
 परी लड़ाई जदल से खूब घलो हथियार । ७५ ।
 ज्वान हजारों गिर गे घोड़ा गिरे असरार ।
 हाथी गिर गये खेतन मा वही खून की धार ।

राजा भागा और जदल ने बांध कर आल्हा के आगे खड़ा किया ।

राजा भागी खेतन से जदल मुसुक लौन्ह बंधवाय ।
 जब लै पहुँचे राजा का आल्हा केरे पास ।
 जोरी हथुलियाँ आल्हा से बैठा चलौं तुम्हारे साथ ॥ ८० ॥

कूच होना लश्कर का बेचबतो नदी की ।

कूच कराय दओ कुरहट से नही की परे सौंहाय ।
 कुछ दिन रेंगे गैलन में नदी बेतवें में पहुँचे जाय ॥

पृथोराज और आल्हा की लड़ाई नदी में ।

खबरें पाई पृथीराज ने बाँधि बयालिस घाट ।
 परी लड़ाई पृथीराज से अला-धुंध घली तरवार ॥
 ज्वान हजारों गिर गे घोड़ा गिरे असरार । ८५ ।
 हाथी गिर गये खेतन मा वही खून कौ धार ।
 बेटा जूझो मियाँ तालहन का जहाँ खूब घली तरवार ॥

ऊदल ने पृथीराज को लडके को मार कर तालहन को लडके का इन्तिकाम लिया ।

खबरें पाई ऊदल ने औ घोड़ा दूओ उड़ाय ।
 जाय कै पहुँचो वा मुर्चा मा बदला लै लौ सव्यद वधार ।
 बेटा मारो पृथीराज का सब सूरन का सरदार । ८६ ।
 कौन्ही दावें पृथीराज ने तब खूब घलो हथियार ।

आल्हा की फौजों का भागना और लाखन की लड़ाई ।

फौजें विचल गई आल्हा की भगे सब सरदार ।
 फौजें रोक लई लाखन ने खूब घलो हथियार ।
 राना जूझो सात सौ करी दाव चौहान ।
 चौड़े पकारत कट गये चौदा सौ चौहान ॥ ८७ ॥

आल्हा को जोरु ने ऊदल को ललकारा ।

भागौ फौजें आल्हा की तब रानो माछिल ने देखो आन ।
 तब फिर नोका आय ऊदल को देवर भगे कहाँ तुम जाव ॥

चन्द्र कवि का बनाया हुआ कवित्त खास पुरानो हिन्दी भाषा में जो मल्ला ने ऊदल से कहा था ।

मोहीं दे कमर-कटार ठाल तरवार कि बच्छौ ।
 कच्छौ के असवार जात लाखन में अच्छौ ॥
 मरवे को डर करौ बेख तिरियन को धरौ । १०० ।
 नैनन कज्जल देव माँग मोतिन से भरौ ॥
 फिर फिर लडौ देवर उदयरान नहीं अगज संभर कटक ॥
 कटक गाँजर का बीर पायक ललकारै ।
 कुरहट का रायभान घाव हाथिन से मारै ॥
 बच्छराज गुजरात गिह गिहनौ चराई । १०५ ।
 दसहर बागें तौर रुधिर कौ नदी बहाई ॥
 जगनिक आल्ह से यों कहै कि तेरे कुल भगिव कौन ॥

जगनायक को कहने से आल्हा लडने को फिर लौटा।

मुन जगनिक को बोले गोल से कढ़ो बनापर ।

ज्यों काली कढ़त सेत से उठत फना फन ।

चली भीर सौंहाय जहाँ तो लाखन रानो । ११० ।

आवत देखो उदल को चौड़ा उलभारी मलखे की ढाल ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN III.

TRANSLATION

Jaschand —What, has aught fallen into the Jamna or has the high bank fallen into the pool? I ask of you Prince Lakhani whence comes this clashing sound?

Lakhan —Nought has fallen into the Jamna, nor has the high bank fallen into the pool. The champion of Mahoba is coming, whose weapons clash together.

Jaschand —(5) My limbs tremble, my body quakes, my thirty-two teeth shake, if he of Mahoba come in his pride, he will bring my Kanauj to ruin.

Lakhan —Say not so, Sire, for the false pleases me not, as once he served the Chandel, even so he serves you.

For the space of 2 mile⁴ floor clothes are spread, of pillows there were some fifteen hundred, (10) where the people sat cross-legged and touching each other, the javelins covered the earth as blades of grass.⁵

There was the clanging of iron, there weapons of the finest steel⁶ clashed together, where the Rajputs sat clan by clan, reclining on cushions. They were bemused from the opium they had eaten, men who without blows would not change their purpose.⁷ Every man with his sacred sword upon his thigh, like a black snake coiled.⁸

(15) The camel courier alighted in the court and said, 'Raja, hear my words,⁹ the Hero of Mahoba is coming, Raja beware!' On seeing Alha approach, the assembly rose trembling.¹¹ Every man made obeisance, great respect was shown,¹ and on the right side in the middle of the tent a place was cleared for Alha.¹³

¹ Lakhani was nephew of Jaschand

² *Dualai* is for *dolai*: Here as elsewhere *wa* is substituted for *o*

³ The root *thap*=serve

⁴ *A gau kos* is an indefinite measure of distance, literally the distance from which the low of a cow can be heard

⁵ *Pal'thi*: is a method of sitting on the ground. The feet are crossed with the knees wide apart. *Arajhi thi=ul'thi thi*. The earth was green (*harigay*) with darts.

⁶ *Khari* is a kind of steel manufactured in the town in Oudh of that name. *Sar* as used is commonly used to signify excellence of quality.

Kari (=Luli) is a clan or subcaste. *Aibara*=separate. *A tilauna* or prop is a pillow for leaning against when sitting cross-legged (*pal'thi*).

⁷ Rajputs are great opium eaters. These ballads are full of allusions to the practice and dwell upon it with pride. The root *sanak*—to be tipsy.

⁸ A Rajput's sword is looked upon as an incarnation of the Goddess *Dēvi*, and is frequently called by her name. Here *pal'thi* means thigh or lap.

⁹ *Sar ni* or *shirni* is a female camel.

The root *bhakar*=to tremble.

¹⁰ *Gan gilan* literally counting bodies hence everyone. *Sar'man* is a corrupt form of *sasman*.

¹¹ *Bayu*=arm hence side.

Jaichand.—(20) It is your wont to make obeisance once in the morning, and once again at evening;¹ what calamity has befallen you that you come at midday?²

Ālhā.—It is my wont to make obeisance once in the morning, and once again at evening; now a summons has come from Mahōbā, and therefore, Rājā, I pay you my respects.³

Jaichand.—You have come out as an overfed horse breaks from his stable.⁴ (25) When I will, I can slay you; why think you of Mahōbā's town?⁵ Laughing the Rājā spoke,—Ālhā, hear my words. For each grain of wheat I shall take two, and the price of clarified butter I shall exact fourfold. Water shall I appraise at the price of milk.⁶ Ālhā, hear my words. You have eaten and waxed furious in Gānjar; in the forefront of the battle shall I strike you down.⁷ (30) The Chandōlā drove you out, while the house sweepers pelted you with sugarcane refuse.⁸ Have you lost remembrance of *that* day, that you come to me at noon?

Laughing then Ūdal⁹ spake,—Rājā, hear my words. Who is he that can drive me out? Who in the world has teeth in his mouth?¹⁰ Those for whose sake I had fled were lost in Gānjar; (35) Your father never gained even Gānjar fort, but I won and gave you Bengal: Bēri too I smote, so that it cried like a goat when held by the ear.¹¹ I smote Bijahṭā, and at midday I fired Bengal. He who had nine times routed Lākhan, and slain the father of the Kanauj prince,¹² him, O Rājā, I delivered to you; then you slept at peace in the midst of Kanauj. (40) Twelve bazaars of yours I sacked, and drove from before me all the elephants. Had you been so strong¹³ as you say, Rājā, quickly would you have turned me back.

Jaichand.—I but jested with you, my son, and you became vexed.

With a laugh Ūdal replied,—Rājā, hear my words. Jest and smile with your mistresses,¹⁴ that eat from your hand. (45) Why jest and smile with me who can break iron with my teeth?

Jaichand.—At the full moon of Kārtik I went to bathe at Kālinjar; whilst returning I smote Mahōbā. Just then, my hero Ūdal, where were you, while it was I that was plundering twelve bazaars?¹⁵

Ālhā.—Quite true. You had gone to bathe at the full moon of Kārtik, and whilst returning you smote Mahōbā.¹⁶ I was hunting on the preserves when a courier brought

¹ *Sakaraigā* = *sakāṭi*.

² *Sāt'vā* = *sakkaṭ*.

³ *Manasā* = invitation, summons.

⁴ *Matāy* = intoxicated, hence, fed up, overfed; *ghuṛā-ghar* = stable; *tūṭi* = having broken.

⁵ *Iti*. When I wish to slay you, you are remembering.

⁶ These are figurative ways of threatening revenge. Each insult shall be avenged fourfold.

⁷ Ālhā conquered Gānjar (said to be the same as Gujart) for Jaichand. The latter now reproaches him with presuming on his deeds.

⁸ Ālhā originally served Parmal, the Chandēl, of Mahōbā. The latter expelled him at the instigation of Mahila, and he took refuge with Jaichand.

⁹ Ālhā's younger brother.

¹⁰ Ūdal, owing to his fiery nature, was known as *Dagh-ūdal*, Tiger Ūdal. He challenges the world to a tiger fight of teeth and nail.

¹¹ Bēri lies in the Doab of the Betwā and the Jamnā, close to their confluence between the Districts of Jalaun and Hamirpar. Bijahṭā is in Hamirpur on the banks of the Betwā.

¹² *Dā* = time. So *lauṭat dā* (l. 45) at the time of returning.

¹³ Literally, two-armed.

¹⁴ *Manasā* = *vāṭiyā*.

¹⁵ *Manasā* = a hero. Ālhā and Ūdal were at this time in the service of Parmal of Mahōbā.

¹⁶ *Adhāy* = *anḥāy* = *nahāy*.

me word (50) When I returned to Mahoba then busily was pined the naked steel
When you fled from the field then I captured the horse Manorath, if you believe me
not Raja I can send now for the horse

Jaichand — You may go to Mahoba Ask what you will to day, and I will grant it

Alha — Your goods O Raja, I desire not, nor do I desire store of wealth (55)
Let Prince Lakhn be given to me that he may rid me at the river

(The King gives help worthy of Alexander the Great to Alha)

With 100,000 horse he gave Lakhn with 125,000 Ray pal, and when he gave his
son Gulalan with him he gave 52,000 horse¹ Alha paid his respects, when the army
was ready he ordered the march from Kanauj and a numberless host went forth

(60) The camp was pitched in Kurhat, Jagnath with clasped hands prayed, 'they
have robbed my horse's armour, Alha Binaphar have it brought back Then Alha
took in his hand his pen box and wrote an order 'All and every I salute, to the Raja
my best respects As you are Lakhn's relative even so be mine (65) Send back the
horse's armour, why stir up a quarrel?'

The Answer — To thee and to thy grandfather defiance, I challenge the Chandel to do
his worst² The horse's armour I will not return though the fight should last day and night

Udal sends a second letter — All and each I salute to the Raja my best respects
Send back the horse armour, for this armour belongs to the Chandel (70) Such armour
has no man, three lakhs and a half it is worth If you do not send the armour quickly,
come out and fight in the open

Then sounded the Raja's battle drums and the rattle of his drums was heard In
front were yoked the guns in the rear the rockets All the forces of the Raja advanced
in the open field (75) The attack was made on Udal right well they plied the sword
Young men³ fell in thousands horses fell without number Elephants fell in the field,
and fine was the stream of gore that flowed The Raja fled from the field, Udal took
him and pinioned him When they brought the Raja before Alha, (80) he clasped the
palms of his hands and begged of Alha, 'Son, let me go with you?'

Then they marched from Kurhat, and came opposite the river (Jamna) For some
days they travelled along the roads and then reached the river Betwa⁴ Prithiraj heard
the news and occupied forty two landing places The fight with Prithiraj began, in
blind fury they plied their arms⁵ (85) Young men fell in thousands, horses fell with
out number Elephants fell in the field and fine was the stream of gore that flowed¹⁰

Ray pal and Gulalan were the elder and younger sons of Jaichand Lakhn was a cousin was his nephew

Gaj gūvar is said to be an old word meaning without number *Gaj gowal* the cowherd is however one of the
titles of Alha

¹ Kurhat was on the Kanauj or northern side of the Jamna When Jagnath was on his way to Kanauj to summon
Alha he halted here Its king Raybhan entreated him hospitably but kept the arch arm our which adorned his horse

² *Ok naut* and *tafak* both mean defiance

³ *Male madan* literally the play of heroes (warrior) is one of the stock phrases of the cycle for a battlefield

⁴ Here we have one of the stock descriptions of a battle repeated over and over again in the cycle in identical words It
occurs again ten lines lower down *As'ra* means countless — *baal'ma*

Al suk bandh'na to tie the elbows behind the back

⁵ The river Betwa for the greater part of its lower course forms the boundary between the districts of Hamirpur and
Jalaun Umri where the final struggle between the Chandels ended by Alha's forces and Prithiraj took place is the Head
Quarters of one of the latter districts and is some eight or ten miles from the left bank of the Betwa

¹⁰ *Alha* blind unconscious *d'undl* = in front of the eyes

¹¹ See also verse 76

Slain was the son of Miyan Talhan where the sword was busily plied Ūdal heard the news, he flew upwards with his horse¹ and so reached the thick of the fight and exacted vengeance for the Sayyid (90) He slew the son of Pirthuraj the leader of all the champions Pirthuraj pressed hard then busily were weapons plied Alha's forces turned back and all the champions fled then Lakhan stayed then flight and busily were weapons plied The Prince slew seven hundred the Chauhans pressed hard (95) when Chaura sought to seize the prince fourteen hundred Chauhans were cut down² Alha's force fled Then the Princess Machhal saw and came,³ she looked at Ūdal and said Brother whither are you fleeing?⁴

Machhi — Give me the dagger from your belt your shield and sword or spear, a
Cutch horse pure in breed among a hundred thousand (100) You fear to die — then
don the garb of women, paint your eyes with black powder and part your hair with
pearls Turn Brother Uday 127⁶ turn and fight or I must lead and rally the host

The foremost warrior of Ganjai was cheering on his infantry.⁸ Ray bhān of Kurhat was dealing blows to the elephants, (10u) Bachhriy was giving Gujariat to feed the vultures, Dasrhar on the banks of the Bagun set flowing a river of blood,⁹ and Jagnaik said to Alhi: Of your house who ever fled?¹⁰

On hearing the words of Jagn ul the Banaphar came forth from the crowd as the cobra comes forth from her hole with expanded hood¹⁰ The company moved forward to where Prince Lakhan lay, and seeing Udai approach Chauha brandished Malkha's shield¹¹

¹ The horse had wings like All n

1/ *re/a* or *more/a* here==a place of confinement. It usually means an entrenchment or pocket. Compare Spanish *re/a* or *more/a*.

² *Chayra* or *Chayr* was the son of D *er* jlyan Al *er* woman and consequently half brother of All *er* and Udnl *er* s
birth he was exposed in the village Mos *er* and was jkol *er* brought to Frth *er* Ch *er* Al *er* who reared the child and
when he grew up appointed him to a command army *er* has been fighting against the sorok *er* and

* Mac11 or Mac11 at n tle d: giter of Rag1 Ma1 h of Hind ar and tle w fo of Alla Accord ng to another legend t wns D wals Allas mother who theretl remon tr ce tle most celebrated rgs ago in the wrole cycle Tle remon tr ce tle most celebrated rgs ago in the wrole cycle Tle

 $\mathbf{s}_1 \in \mathbf{U}_{\text{dnl}}$

*The three chiefs of Gangar Hra, Gidobrah Doo and Pir Doo who had previously been conquered by Ali, accompanied him from Iann.

7 I'll r'appeal to the nelo of All nt Uial d f'tler of Mall'n nolo al bee l hel n f'alling Prtl ny
nt S'r'l t'a corl n to the s'alritlon lo al l'ello glefore tlle lands of G'y l g of G'mst

*There is a small, long, low hill, 300 ft. in diameter, on the south side of the road, on the other side of the road from the hill. All the hills are of the same height.

* It was the 11th of January or January the 11th to be sure, but the date is not important.

^a Set = a signal or 1 bit

Malkin's lab has been interested in how the brain's ability to learn is affected by the environment.

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN IV

साखी ।

जे सुर सारदा दये कोयल का भोरा का दीन्ह गूजार ।
वे सुर सारदा मोह का द नकशा कहौ बनापर क्यार ॥

प्यारा ।

देहली के कुवाँ में ।

घन पनघटवा गढ सम्हर के	सब सखियाँ भरती पान ।
चीन्हा चीन्हा मोरी सखियो	यह असवारी कहाँ कै आय ।
कोई सखी चीन्है अगिम की	पश्चिम देस डहार । ५ ।
चौडा दुलहिया ती नगनाचन	चौडा मरद की नारि ।
देय जुवाँ कुवना मा	सखी तुम सुनियो बात हमार ।
कथा हमारे आवत हैं	एक दता मा असवार ।
सोने घैलना धर मूँडे लये	कुवना से चली भगाय ।
चाल मधुरियन भागी ती	जेह की जमी न छू जाय पाँव । १० ।
घरी मझरत के अंतर मा	फाटक तर पहुँची जाय ।
ज्वारै गदुलियाँ चौडा से	चर्वर करै दोऊ हाथ ।
भेद बताय दे उरई मा	कैसी घली तरवार ॥

चौडा का जबाब ।

काह बताऊँ में द्वार मा	कुछ मो से कहो ना जाय ।
नाहर हुइ गा वस्त्रानन्द	सब साँवत धर धर खाय । १५ ।
वारा बेटा हन डारे	तेरा हने दमाद ।
उरई चौसठ के मरवा मा	कर डारी देस कै राँड ।
हुकुम तौ दीन्ही वादशाह ने	मैं ने मारे वस्त्र चदेले ॥

चौड़ा की जोरु बेला के पास चली ।

दूतनी बातें सुनी औरत ने
जैच नागवर ती बेला की
सोवै कन्या बादशाह की

चौकन का चली भगाय ।
चढ़ गै ती लात लगाय ॥ २० ॥
चहर पकरी जाय ।

चौड़ा की जोरु बेला से बोली ।

सुरंग चुनरिया तुम छोर डारी
कंथ जूझ गा उरई मा ननदी

कर चुरियाँ चटकाय ।
आवो रँड़ापों त्वार ॥

बेला बोली ।

धर दुदकारो महलन मा
कन्य हमारे बारे हैं

कम-जातिन सुन बात हमार ।
खिलत ह्रहैं सखन के साथ ॥ २५ ॥

चौड़ा की जोरु बोली ।

लरका भरोसे तैं भूली हा
बारा वीरन जिन इन मारे
उरई चौसठ के मरवा मा
मोर न मानस जाय पूँछी ले
लागी कचहरी चौड़ा की

ननदी सुन बात हमार ।
तेरा मार दमाद ।
कर डारी देस कै रौड़ ।
आये हैं वीरन तुम्हार ।
अड़जंगी लगे दरवार ॥ ३० ॥

बेला बोली ।

नगर महोवा में देखो ना
रानी पद्मिनी का देखोय ना
एड़ी महावर कूटो ना
तोही न चहिये चौड़ासन
ले ले सरापें चौड़ासन

देखो ना किरतुवा ताल ।
पूज्यों ना मनियाँ देव ।
लागो ना चुनरिया दाग ।
कर डारी निरासिन रौड़ ।
वर कै खाक हुइ जास ॥ ३५ ॥

चौड़ा बोला ।

दीन्हैं जुवाबैं तव चौड़ा ने
कुसगुन ब्यालति हा खौड़ा मा
फते गुसैयाँ ने मोरी कीन्है
स्याही सुपेती का मैं मालिक
हुकुम दौन्ह है पृथीराज ने

बेला सुन बात हमार ।
कुछ मो से कहो न जाय ।
तोही बुरा लाग कस आज ।
संभर मा हीमा तिहाव ।
धर ल्याजें पद्मिनी नारि ॥ ४० ॥

बेला बोली ।

दीन्हीं जुवावें तव बेला ने	चौड़ा सुन बात हमार ।
एक लरकवा की मारे तैं	ब्यालस वढ़ वढ़ बोल ।
सास हमारी का धर पैहै	जव डिल्ली दिया नष्ट हो जाय ॥

चौड़ा बोला ।

दीन्हीं जुवावें तव चौड़ा ने	बेला सुन बात हमार ।
हुकुम तौ दीन्हो या ने रामा का	काका सुन बात हमार । ४५ ।
जूझो ब्रह्मा है उरई मा	सेवा करै वनापर आल्ह ।
भ्याहर राजा है महुवे का	धर ल्याव पद्मिनी नारि ।
यहै पिथौरा जानै ना	जानै ना सती बल्लार ।
घाट कालपी मे निकारी जा	धर ल्याव पद्मिनी नारि ॥

बेला बोली ।

हंस को बेला बोलन लागी	काका सुन बात हमार । ५० ।
नाहर पाले हैं परमाल ने	राखै भुइँ-धरा मॉभ ।
अंगुरौ उठाय देय परमाल	तौ डारैं जान से मार ॥

चौड़ा ने रामापति से कहा ।

अच्छे अच्छे घोड़ा लै ले	औ लै ले नीक सवार ।
आधी रात को अमला मा	निकर जा पल्ले पार ॥

बेला ने बेरी से कहा ।

इतनी बातें सुनी बेला ने	दीन्ह गुरु ललकार । ५५ ।
बाँदी बाँदी कहि गुहिरावै	बाँदी सुन बात हमार ।
जैयें जैयें महलन का	बसता मोरो ल्याव उठाय ।
कलम दवाइत हाथे लई	कागद लओ उठाय ।
राम रमौवल सब सौतन का	जदल का लिखै परनाम ।
घोड़ा बिंदुलिया की बुझा भा	कौ मर गा रजा परमाल । ६० ।
मैं तो से पूछौं रे जदल	तैं सुन ले बात हमार ।
तोरे नाहर को जीते जी	महुवे होय हंसैवा त्वार ।
घाट कालपी मे आवत है	रामापति गुलियर क्यार ।
बाँचै न रामा रे घाटे मा	चाहै सात धरै औतार ॥

बेला ने हरकारे से कहा ।

तब हरकारे को बुलवावै
काठ जंगीरै देव जलमौ भर
यहैं ती चौड़ा जाने ना
खबर जनाय दे तैं जदल का
ठोंक जहाज धरै सँड़िनी पर
याड़ा लगावै सँड़िनी के
रातिन दौरै औ दिन धावै
कछू दिना केरे अंतर मा
लंबी सिराचन का तँबुवा लगो
घिरी दावनी ती दक्खिन कै
गज कोस लौ जाजम पर गै
पलथी से पलथी जहाँ अरभी ती
भार करबुलौ औ कछवाहे
कुरी निवार जहाँ बैठे ते
खाये अप्रीमन के सनका रहैं
देवी भगवती धरी पलथी पै
गिरी साँड़िया जाय बेला का
कूट साँड़िया से नीचे गिरी
कौन्हीं सलामैं जाय गदिया का
कुलफे कागद जब ठारत तो
वर कै जदल कुइला हुइ गा
डिरिया डिरिया कहि जलकारै
भपट पुकारा तुम आल्हा का
चलियँ चलियँ तुम बजरंगी
तुरतै नेगो तो बजरंगी
घरी महरत छिन बीती ना

भारी बेल कुमारि । ६५ ।
अमलीकर टेस डहार ।
ना जानै रामापति गुलियर क्यार ।
रामा आवत है गुलियर क्यार ॥
तुरत भवो असवार ।
बैहर साथ उड़ाय । ७० ।
वौचौं ना करै सुकाम ।
जाय उरई मा गरद उड़ान ॥
चँदवा आसमान मड़राय ।
जहाँ चौ-मुक्क की भालर लाग ।
गदिया कोज डेढ़ हजार । ७५ ।
ढालन भुँइ हरियाय ।
सँगर धार पँवार ।
रजपूत ठिकौना लाग ।
बिन मारे न बदलैं बात ।
जैसे ल्हाटे कालिया नाग ॥ ८० ॥
तम्बू के मले मैदान ।
चरपेट ढाल तरवार ।
परवाना दीन्ह धमाय ।
नजरत तो करिया आँक ।
गदिया मा काल-रूप हुइ जाय ॥ ८५ ॥
डिरिया सुन बात हमार ।
जलदौ द्या खबर जनाय ॥
तुन्हें बुलवावै लहुरवा भाय ॥
तँबुवा का परो टुराय ।
तंबू मा चुमुक गा जाय ॥ ९० ॥

जाय ललकारो तो जदल का
 डाँडे डँडैया की तोही खटको
 में तो से पूँछीं जदल
 घाट विचारी चौडा ने
 घाट जालवन मे आवत जे
 दीन्ही जुवाव तव आल्हा ने
 अच्छे अच्छे तें घोडा ले
 वाँचे न रामा गलियन मा
 जेही जेही माँगो तव मा
 दीन्ही जुवावें तव आल्हा ने
 जो तें माँगस तव मा
 सीहा सिरौजा का मोह का दे
 अली अलावर औ काले खाँ
 वेटा बहुवली सख्यद का
 मन मन आटा जे खाते ते
 धरें कल्यावा जेह पतरी मा
 अहिर मतौवा दे वम्हा का
 दारवाँ हकीकत मे रामा कै
 हुकुम तौ दीन्हो तो आल्हा ने
 जो जो माँगें तें तंवुवा मा
 भाई सिरसवा का छोड़े जा
 जेयें जेयें तुम वेटा जदल
 पर गे धावा एकै दा
 कछू दिनन केरे अतर मा
 बाँध मोरचा लये जदल ने
 आठ वज केरे अमला मा
 जब ललकारो तो जदल ने

जदल सुन वात हमार ।
 या तोही दाव कीन्ह चौहान ।
 काहे बुलवावो दुपहरी माँझ ॥
 रामा का कीन्ह तय्यार ।
 पकरें का पझिनी नारि ॥ ६५ ॥
 जदल सुन वात हमार ।
 औ छडे छडे असवार ।
 सिर काटौ मूँड लुटाय ॥
 मुह-माँगें दे मोही ज्ञान ॥
 जदल सुन वात हमार । १०० ।
 तोरि बोल करे परवान ॥
 कनउज का लाखन रान ।
 जड़ी वेग सुलतान ।
 जेह का घरियक आल्ह डराय ।
 सरमुच वुकरा खाँय । १०५ ।
 वह पतरी घुन हुड जाय ।
 इतन सव कर दे तय्यार ।
 बाँची ना गालियर क्यार ॥
 जदल सुन वात हमार ।
 म सब बोल कीन्ह परवान । ११० ।
 मियाँ ताल्हन बनारस क्यार ।
 बाँचे ना गालियर क्यार ॥
 गैलन मा परे टुराय ।
 नही मा जुमुक गे आय ।
 नदिया की मले मैदान । ११५ ।
 रामापति पङ्चो आय ॥
 मोरी सुन ले ज्ञान तैं वात ।

कौने दिसतर तोरे जलमौ भे
 में तो से पूछो अरे अलबेले
 छल तौ कौन्हो तो रामा ने
 पच्छिम दिसा मा मोरे जलमौ भे
 आहँ सौदागर में घोडन का
 सुनौ विकरौ में घोडन कौ
 तव ललकारो जदल ने
 होत भुरहरे औ पहु-फाटत
 रस्ता कर देव में गैलन मा
 वातन रोसन हुइ बतरस गै
 भल समभावो जदल ने
 चीन्हा जानी भै दोनौ के
 हँस कै जदल बोलन लागो
 एक लरकवा के मारे से
 हस कै रामा बोलन लागी
 कोटिन कैहे में मनिहो ना
 इतनी वात सुनौ जदल ने
 तोही चुनौटी सामीसुर का
 पूरव पच्छिम उत्तर दक्खिन
 पूरव पच्छिम उत्तर दक्खिन
 जगन्नाथ घुरमुहाँ लौ मारोय
 सेतुवन्ध रामेसुर मारोय
 धार नगवटा कौ बँधवाई
 तेह कौ जलनी का अस ब्वाले
 वातन रोसन जादा भै
 कढी भगवती नदिया मा
 मारे सिरोहिन के बीजा पने
 कट कट चिता गिरें धरती मा

कहाँ धरे औतार
 तैं कौन टिस कै जास ॥
 वात कही बनावट कोर । १२० ।
 हुई धरे औतार ।
 घोडन का बीचें जाँव ।
 घोडा महुवे बेचन जाँव ॥
 सौदागर सुन वात हमार ।
 जब रथ निकरै सुरजन क्यार । १२५ ।
 फिर चले जैयो नगर महीव ॥
 वातन से बढ चली रार ।
 मानै ना ग्वालियर क्यार ।
 नदिया के मले मैदान ॥
 काका सुन वात हमार । १३० ।
 ऐसी दगा विचारा आन ॥
 जदल सुन वात हमार ।
 धर ल्याऊँ पद्मिनी नारि ॥
 गादी डारी चवाय ।
 जिनके आँय पिथौरा राय । १३५ ।
 हन डारे चारै द्यास ।
 टापू बाज बेटुला कोर ।
 भेला कौन्ह बटेसुर क्यार ।
 लका लग कौन्होय डौड ।
 जो उलट पछाहँ जाय । १४० ।
 तौ मोहो जीवे को धिरकार ॥
 वातन से बढ गै रार ।
 औ रन उडर घली तरवार ।
 तरवारन गरद उडाय ।
 गिरें घोडन के सुम्मार । १४५ ।

बिन बिन बहियन के असवरवा
 बिगिर भसूँड़र के मंगल भे
 जे सिर बाँधत ते कुसमहनी
 उँय सिर लोटै धरती मा
 रात की मारन मा दिन निकरो
 तिल तिल धरती धरै रामापति
 मार के मंगल का निकारि गा
 सेर के चाकर का की मारै
 मोर बिराई होय महुबे मा
 दाव बँदुला का मुहरै गा
 मैं तो ठाँड़े का ई नायक
 तोर बिराई मैं महुबे मा
 एड़िन निरखै औ मूँड़े से
 जेठै पठै दे मोहरा का
 हँस के जदल बोलन लागो
 एक तौ जेठो है बजरंगी
 दूसर जेठो है सिरसा का
 महीं सयानो मैं जेठो हौं
 दीन्हीं जुवावैं जब रामा ने
 घाल सवाही पहिले ले
 दीन्हीं जुवावैं तब जदल ने
 तोरी साँगन से बचि जैहौं
 साँग शनीचर का उलभारै
 उदर के मारै टीका मा
 माथ नवावैं का अगवन भा
 मुहियाँ सुखाय गई रामा के

बिन धुभरिन की धार ।
 दल होय कराह कराह ।
 लागत ते अतर फुलेल ।
 मारी फिरैं ढाल तरवार ।
 औ दिन के हुइ गै साँभ । १५० ।
 पै ह्वाँ धरे छूट जाँय घाट ।
 मोहरा के मले मैदान ।
 बिढ़वै का जलम के हाख ।
 कढ़ि आवै मले मैदान ॥
 आल्हा का लहुरवा भाय । १५५ ।
 मैं ई दल का सिरदार ।
 सो कढ़ि आवैं मले मैदान ॥
 बेटा सुन ले जदल बात ।
 जो अँगवै लोह हमार ॥
 काका सुन बात हमार । १६० ।
 हाथ ना गहै तरवार ।
 तैं सिर काटो मूँड़ लुटाय ।
 अँगवैं का लोह तुम्हार ॥
 बेटा सुन जदल बात ।
 रहि जाय जियत की लाह ॥ १६५ ॥
 काका सुन बात हमार ।
 पाछे है बार हमार ॥
 पटिया के याड़ लगाय ।
 बेला अनी देत वरकाय ।
 पाछे जाय गरद उड़ान । १७० ।
 सुख भाँवर पर गे गाल ।

बार तो सरई का चूकोय ना नदिया हुचोय साँग का बार ।
 उदसा आय गई दिल्ली के जो मोहीं दगा दीन्ह हथियार ॥
 दूसर साबर या उलभारै दै के बजुर के भात ।
 छाती मारैं का तजवीजै जदल खेली नटन के साथ । १७५ ।
 इन के साबर मारत तो जदल लै गा ढाल से टार ॥
 जब ललकारो फिर जदल ने काका सुन बात हमार ।
 उसरी पाछे तैं दीहरी मारी तिसरे हैं बार हमार ।
 ऐसे खिलियें दल भीतर जैसे कुवाँ भरै पनिहार ।
 दीन्हों जुवावैं तव रामा ने जदल सुन बात हमार । १८० ।
 कौ तैं करुवा पढ़ि आवै कौ सिखी वरारैं साँग ।
 भल मैं मारो तोही नदिया मा तोरे अंग चढ़ो ना घाव ।
 ना मैं करुवा पढ़ि आवैं ना सीख्युँ वरारैं साँग ।
 साँगें तुम्हारौ आहीं कच-लुहिया दीन्हें ना लुहारन दाम ।
 बोझी माता के लड़का तुम बोदे हैं पिता तुम्हार । १८५ ।
 घौ लड़कैयाँ तुम पावो ना किहुँचा मा बलै निहाय ।
 साँगें हमारी अँगई ले जो वनवाई रजा परमाल ।
 साँगन मोरी से जो वँचिहा ता घर छठो करायस जाय ॥
 लंबे लै गा या घोड़े का औ धरती का दै के खभार ।
 सकती देवता तैं मनिया देव राजा धर्म चंदेले व्वार । १९० ।
 हुइ जा दाहिन तैं माई बेला राजा वरमजौत कौ नारि ॥
 साँग छॉड़ दई याँ हाथे से छाती मा जाय ठठान ।
 गिर गा रामा छाँ खेतन मा जहना परी दुहेली मार ।
 भीरैं भगानी रनवन भई कोज छूटी न बाँधै पाग ॥

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (BANAPHARI) DIALECT

(DISTRICT, HAMIRPUR)

SPECIMEN IV.

TRANSLATION.

Introductory Couplet—As thou Sarasvatī granted to the cuckoo the power of song, and to the bee to hum melodiously, so, Sarasvatī, grant thou unto me such melody, that I may sing the story of the Banaphar

The Narrative—Scene—A well at Delhi—Crowded were the water stairs of Sambar fort, all the fair friends were drawing water¹ One cries, 'see, see, my friends, whence comes this array?' (5) Some think the traveller is from the south east, some say he is from the west, but Chaura's sprightly bride loid Chaura's spouse,² at the well gave answer, 'hear my words, O my friends My lord it is who comes, riding on a single tusker'³ With her golden pitcher on her head from the well she darted forth, (10) with such dainty steps ran she, her foot touched not the earth, and in the space of a minute or two she arrived under the gate With clasped palms she spake to Chaura waving over him her two hands in welcome⁴ 'Tell me,' cried she, 'the secret, how was the sword wielded at Urai?'⁵

Chaura—How can I tell it at the door? Nothing can be said by me (15) A very tiger was Varmanand, seizing and devouring all our champions' Twelve sons (of the king) were slaughtered by him, thirteen sons in law were slain, on the broad plain of Urai countless women were made widows⁶ Then the king gave me the order, and I smote Vamm Chandel

This much the woman heard and ran full speed to the palace square, (20) to Bel's high raised upper chamber she ascended with hasty steps⁷ The king's daughter was sleeping, and she plucked her sheet (to awaken her)

¹ *Sambar* here means Delhi

Agam = agni *Lon* *Daka* is a wayfarer

² *Rega dūng* Chaura's specimen III verse 30 note *lag nacha* is clever lively troublesome = *chā chāl*

³ *Kantha* = husband The single tusker was of course an elephant

⁴ *Jearai jorai gaditaya* the palm of the hand *chaur lar*, is to wave (the hands) as a chowry is waved

⁵ As explained in the introduction on the final battle in which Prithviraj Chauhan defeated Iarmal the Chandel took place at Urai Chaura although a Chandel and the half brother of Alha and Udal was one of Prithviraj's most trusted commanders On the other hand Bela Prithviraj's daughter was married to the boy Brahmajit Parmal's son She is still in her father's house &c in the enemy's camp although his a good wife she is an enthusiastic partizan of the Chandels This explains the savage glee with which Chaura's wife tells her of her widowhood the greatest calamity that can befall an Indian woman and especially so in the present instance Bela on hearing the evil tidings acts like a true Rajput heroine

Brahmajit's full name was Brahmanjit Varma Here he is called Varmanand In verse 18 he is called Vamm in verse 45 Brahma, and in verse 107 Barmba The title Varma is as often as not itself pronounced Brahma

⁶ *Laterally* in the earth (*mar* or *arava* = *mafi*) of (the plain which was) sixty four (*kos* wide)

⁷ *Nag* = war — an upper room *lat* = foot

Claw a s wife —Yon gay red robe you must now give up your bangles you must break Your husband has fallen in Urai sister your widowhood has come¹

Bela —Avaunt! Out with you into the palace! Mean wretch! Hear my words (25) My husband is still a youth and will be sporting with his comrades

Claw a s wife —With hopes of his youth are you deluded Sister hear my words For he it was who slew twelve grown up heroes² and smote down thirteen of the king's sons in law and in the broad plain of Urai he made countless women widows³ If you still believe me not go and ask for your hero (brother) his arrival (30) Chaura now gives valience and splendid is the courtly throng⁴

Bela —The city of Mahoba I saw not I saw not Kirtis Lal Queen Padmini have I never seen I have not worshipped Manjari Deo⁵ From my feet the crimson stain has not departed nor is my bridal garment soiled it was not meet that you Chaura man should make me a helpless widow (35) My curse upon you Chaura man may you be burnt to ashes

Then Chaura gave answer and said Bela hear my words Words of ill omen are you speaking in public but I can say nothing⁶ God made the victory mine how then do you thus dry take it all I can make black white and white black, in Samhara third shrine is mine (40) Pithuraj has given me the order —I will seize and bring the Lady Padmini⁷

Then Bela gave answer Chaura hear my voice Because of smiting a boy you speak big swelling words but my husband's mother you shall never seize till Delhi's every lamp be quenched

Then Chaura gave answer Bela, hear my words (45) I gave orders to Rama saying Friend hear my words⁸ Brahmar has fallen in Urai the Banaphar Alha attends him, Mahoba's Raja is woman hunted⁹ go seize and bring the Lady Padmini Let not Pithuraj know of this¹⁰ nor the pure Ballar By Kalpi's ghaut go forth seize and bring the Lady Padmini

(50) With a mocking laugh quoth Bela 'Friend hear my words Tigers Parnal has nurtured underground he keeps them Parnal at any time has but to raise his finger and they will rend and slay'

She calls Bela her husband's sister (25) Chaura has been adopted by Prithvi Balla's looked upon as a sister

Dhar = what one says in driving away a dog *D d l r b* an interjection meaning out of this Comp. e Hind *d l n* = terrible *Jamj n* = of lower ste (fem)

² *Ic* He = no less a boy as you fancy for he has been able to slay all the evil grown men

³ *Dee La* literally (w/ows) of the land *Ic* = fem nunc

⁴ *Arjang* = large gentleness magnificence

⁵ *Bra n r t l* = a boy who has not yet taken his do to his own home The *Int* *Stgr* still a clear keep and spaceous street of Alor at Mahoba It was built by Prithvi Varman (1060-1035 A.D.) *Palan* was one of the titles of Mahalal Parmala Q n The temple of Mahalal was one of the glories of Mahoba It extends to the present day I think partially ruined

⁶ *Wi* I was surprised at them of the welling

⁷ *Buafat* here a elsewhere for *l d l t*

⁸ *Gur* or *gru* = the Hind *at* = a nobly room

⁹ *Parnal* Q n

¹⁰ *I m n n* = the person that speaks the spaler

Ram = Ratanjit of Ghalor *K l* = not = see merely a term of friendly address

Mjalar = mehar

For Chaura also I have gone I have Pithuraj's Prithvi Ballar's name of Alha I also north end of Urai on the bank of the Jamuna

Chaura orders Ramapati—The best of horses take, and take picked riders, and at the hour of midnight pass over to the further bank.

Having heard this much Bela uttered a loud scream, 'Handmaid, handmaid,' she cried, 'handmaid, hear my words Go straightway to the palace and bring me my writing bundle.' The pen and inkstand she took in her hand, and took up the paper. She gave salutation to all the warriors, and to Udal reverent greeting (60) Has the horse Bendulhya grown old? Or has Raja Paimal died? I ask of thee, O Udal, heed thou well my words. Whilst thou, O tiger, livest, wilt thou become a laughing stock in Mahoba? Passing by Kalpi ghaut Ramapati of Gwalior is coming. See that at the ghaut Rama escape not though he should assume seven forms.

(65) Then stout Princess Bela called a runner and said, 'I shall set apart and grant you lands to enjoy unhindered all your life, but let not Chaura know of this, nor let Ramapati of Gwalior know. Only tell the news to Udal that Rama of Gwalior is coming.'

He clears his saddle and binds it on the camel, and quickly mounts. (70) With his heel he urges her on, flying like the wind. By night running and by day speeding, midway he makes no halt. Thus in a few days space, with a cloud of dust flying, he reaches Udal. A tent with long walls was pitched, the summit of which soared to heaven. An enclosure surrounded a pavilion of Deccan work, with fringes attached to its four sides. (75) For the space of a mile floor clothes are spread of cushions there were some fifteen hundred, where the people sat cross legged and touching each other the shields covered the earth as blades of grass. Apart sat Kachuh and Kachhawa, Sengra and Dhar Pawa. There sat the Rajputs clan by clan reclining on cushions. Bemused were they from the opium they had eaten men who without blows would not change their purpose. (80) Each man with his sacred sword upon his thigh, like a black snake coiled.

Bela's camel came alighted on the tented field. Jumping down from the camel he alighted adjusting his shield and sword. He paid his respects before the seat of the chief, and presented his orders. While opening the folded letter and looking at the black characters, (85) Udal burned as a coal and became like dark death upon his throne.

Dhruya, Dhruya' he shouted, 'Dhruya hear my words. Instantly call for Alha, quickly give him notice.'

¹ A *basta* is any wrapper and especially the bundle of writing materials which is kept tied up in a cloth.

A *da cat* is a portable case containing reed pens and reeds sodden in ink. The paper is held in the left hand while writing.

² Literally headed the letter with Rām Ram. *Saut* = *Sāmant*.

³ The name of Udal's horse.

⁴ *Jagras* = *jagirs*.

⁵ *Thol* means to beat dust clear. *Jahay* is a camel saddle pad. *soi'ns* or *sāns* = a she-camel.

⁶ *Kara* = a dig of the heel. *was/ar* = the wind.

⁷ A *sracha* is the canvas side or ganak of a tent. The *chādr'wa* is the ornamental top of a tent pole. In Hindi *sracha* is a single pole tent.

⁸ A *daw'ns* is a canopy tent or *alamiyas*. Here commences one of the stock descriptions. Compare specimen III v 9.

⁹ These are all names of Rajput tribes. Each tribe set apart from the others in order of precedence.

¹⁰ *Char'pat*—to adjust pat to rights.

¹¹ *Kai'phe* is a corruption of *qist* a look. *Tar* is to open a letter. In *say'rat* we have one of the rare instances of a foreign (Arabic) word treated as a verb and conjugated.

¹² Dhruya was the groom of Udal's horse Bendulhya.

Daij calls Alha—Come on come on O thunderbolt of war your younger brother calls you Shā ghṭarī came forth (Alha) the thunderbolt and rushed into the tent (90) Not a minute not a second passed before he arrived in the tent He then called out to Uḍal Uḍal hear my words Are you troubled with your neighbour on the border? or has the Chauhan pressed you hard? I ask of you O Uḍal why have you sent for me at the point of noon?

Uḍal—A stratagem has Chaurā planned Rāmā he has made ready (95) who is coming by the pass of Jālaun to seize the Lady Padmīnī

Then give answer Alha Uḍal hear my words The best of horses take and well chosen horsemen¹ Let not Rāmā escape on the roads cut off his head and bring away the trophy

Uḍal—Whomsoever of the young men I may ask for in this tent give me as I ask (100) Then gave answer Alha Uḍal hear my words Whatsoever you ask for in this tent I shall grant your prayer

Uḍal—Sīha of Sūrjanj, give me Prince Lalhan of Kanauj Alh Alawar and Kalā Khan with Jūl Big and Sultar and Bahubālī the son of the Sṛyīd whom Alha himself for a moment fears² (105) (Men these were who could eat a maund of flour each and would each eat an entire goat³ And the leaf dish on which their morning snack was placed would crumble to dust) Give me Vaimas Alh Matawar—All these make ready for me and I shall learn the truth about Rāmā he of Gwalior shall not escape⁴

Then Alha gave order saying Uḍal hear my words (110) Whomsoever you asked for in the tent all have I granted to you Only leave behind my brother of Susa and Mīr in Talhan of Benares⁵ Go on your way Uḍal, my son he of Gwalior must not escape

Together the men rushed forth and dashed along the roads and in a few days spīce arrived at the river (115) Uḍal threw out his pickets in the battlefield by the river⁶ and at the hour of eight o'clock Rām pūrā arrived When Uḍal cried aloud and said Young man hear my words In what region did your birth occur? Where did you assume mortal form?⁷ I ask of you my fine fellow to what country are you going?

(120) Then Rām planned a stratagem and spoke words of guile In the west country was I born and there I resumed mortal form A horse merchant I am to sell horses am I going I have heard of a market for horses to sell a horse am I going to Māhubāl⁸

Then Uḍal cried aloud Merchant hear my words (125) At dawn even at break of day when the chariot of the sun comes forth I shall mark a way for you after that if you please go on to Māhubāl

Day rang m nēl rāly the whoe body a the thunde bolt Comp re v glā d o f m a bell Sṛy a lēa
Tr y broke to tē tent

¹ *Dṛya*—the foute country *D aya* s an nīab tant of the same

² *Chīar*—p ch d s lē ted

³ *Sīh* was the son of Alhā s aster Iahān was nephew of Jāhānī F ng of I anauj The others were all so s of Sāy d Tālī n M ān of Benares

⁴ *Sar nūh* = sam ch

⁵ The root *der* or *dṛ* r s explānēd as mean ng to lārn

⁶ Malkī n was the frst couns n of Alhā anī Uḍal H s f f wā n t S m c st of the Dīnān He bore the b nt of the Chā lān f st at ck and was tī m killed H s t r f rēd to ērse 16⁹ t lān so tāt Alhā cannot r p rly refer to l m lēo n h s b o lēr Wīo c o cā n lē r fērred to l lēo tōt know

⁷ *Māhubā* usually nīrēnā mēnts hēre mēans o t pōsts or p chōts Compāre sp c mēn III vērso 89

⁸ *Dāntar* = *dīstānar* *jāḥ māu* = *janma*

With angry talk they wrangled, and fierce waxed the war of words Right well did Udal admonish, but he of Gwalior heeded not Each learned to know the other in the battlefield by the river

(130) With a mocking laugh spake Udal, 'Uncle, hear my words Because of smiting one boy, you have come and planned such a scheme'

With a mocking laugh spake Rama, 'Udal, hear my words You may speak a million times, but I shall not heed and will seize and bring away the Lady Padmini'

On hearing these words, Udal gnawed his palm (in rage and cried),¹ (135) 'To the defiance, and to Swamisui, from whom sprung Pithaura Rāj' East and west, and north and south were ravaged the four regions, east and west and north and south, was heard the tramp of Bendula's hoofs As far as Jagannath and Ghurmuhā did I smite, I held the fan at Batesar, Ramesar of Setubandh I smote, even unto Lanka did I take tribute² (140) The stream of the Nabada I banked up, so that it turned and flowed westwards³ If to such a man's mother⁴ you should speak as you have done, then were it a shame for me to live'

The angry talk increased and fierce waxed the war of words The sacred blade was drawn at the river side, in a torrent of battle was plied the sword⁵ Under the scimitar blows gushed out jets of blood, the swords raised the dust'

(145) Fighting elephants as they were cut down fell to the earth, troops of horses fell,⁶ there were riders without arms, and horses without noses,⁷ elephants lost their tanks, the host yelled in agony⁸ The heads which were wont to be tied with saffron turbans, and to be dressed with attar and sweet oil,⁹ those very heads were rolling on the earth, while shield and sword clashed all around (150) During the slaughter of the night day appeared, and during the day's fighting evening came on

Ramapati held to every inch of ground, but his pickets that were stationed there gave way¹⁰ Urging on his elephant he came out into the forefront of the battlefield

Ramapati—A trumpety servant who would slay, and so bring together the sins of a lifetime¹¹ If there be my match in the ranks of Mahoba let him come forward in the battlefield¹² (155) Urging on Bendula, Alha's younger brother came to the front

¹ *Gadā* = *gadā* liya the palm of the hand

Somesvarn was the name of Priti rāj's (Pithaura's) father He ruled at Ajmer

² Jagannath is the temple of Puri in Orissa Ghurmuhā is said to be a fabulous country where the people have horse faces Batesar is the well known town in Agra district famous for its horse-fair Setubandh is the line of reefs joining Cape Comorin to Ceylon At Cape Comorin there is a temple of Śiva Mal esvarn Lanka is Ceylon

³ I do not know to what legend this refers

⁴ *Ie* Padmini She was really his maternal aunt *Jalan* for *janani*

⁵ Regarding the use of the name *Bhagavat* for a sword see note to specimen III verse 14 *Uti* is a torrent a stream Compare verse 169

⁶ *Sirohā* is a kind of two edged sword said to be named after the place of its manufacture *Baya* means a bubbling torrent

⁷ *Ohinta* is a kind of fighting elephant *Sammar* = companions rows

⁸ *Thi bhari* = a snout a face

⁹ *Mangal* is explained as a kind of elephant and *Wāsārār* as his trunk *Karakā* is a cry of pain

¹⁰ *Kusumalans* is a turban dyed red with saffron (*kusum*)

He *eghal* = *morchā*

¹¹ A trumpety servant is literally a servant of a seer i.e. one whose wages is only a seer of food a day *Bir/awai* = collects *daak* = *dash*

¹² *Biras* = match equal

Udal—Here am I the leader of this camp and of this host the chief¹ I am your match in the ranks of Mahoba therefore am I come forward in the battlefield

Looming at him from heel to head (Rama said) Son Udal hear my words Send your elder brother to the front who may be able to withstand my steel

(160) With a mocking laugh spake Udal Uncle hear my words One elder brother is the Thunderbolt of War who takes not his sword in his hand The second elder brother of mine was he of Sissa whose head you cut off and carried away² Now I am fully grown I am the eldest able to withstand your steel

When Rama gave answer unto him Son Udal hear my words (165) Take the first cast of the javelin if so be that you have any desire for life left in you³

Then gave answer Udal Uncle hear my words From your darts I shall escape My turn comes after yours

Brandishing the javelin Samichru and resting on the front of the bowdah⁴ Rama poured blows on his forehead but Bala ever turned the point⁵ (170) Udal advanced to make his salute with a cloud of dust flying behind him⁶ The countenance of Rama withered his face became dim his jaws fell⁷

Ramepati—As a boy I never missed my cast with a shaft now but now at the river side I have missed my cast with the javelin⁸ An evil day has come for Delhi, when my weapon has played me false⁹ A second bar of iron he brandished a hand nut for an enemy to crack (175) he intended to strike on the chest but Udal had learned from jugglers the art of fence¹ Forceably he smote with the bar but Udal warded it off with his shield

When again Udal cried Uncle hear my words After your turn was over you gave a second blow the third turn is mine¹² Let us fence before the host (each in his turn) as a well is worked by the seekers for water⁴ (180) Then gave Rama answer, 'Udal hear my words What have you conned a potent charm or learned how to revert a dart?' Right well I smote you at the river side yet not a wound appeared on your body⁵

Udal—I have not conned a potent charm nor have I learned to revert a dart Your darts are of raw iron and you have not paid the smith his price (185) The son of a low

I tat ti slo = sal on play on the name of Alha's son *Ii t or I tat*

Ti s s Ali = He had a magic sword with iron coils within and held in the Rājput sense of firmly he only used a steel encased one

² *Ti s s Nalkin* = See note to verse 111 also

³ *Sa ji san* = dart or javelin *I ti* = you as a pando or with javelin upon to offer the first blow to his opponent It usually happens that where there is a slaughter two or three free shots until the hero walks and wins *Lak* = less hope

⁴ *Samcha* or Samru was the name of the javelin Rama's of course was on an elephant *Patya* = the front of the bowdah *Laf* = for a rest a support

⁵ *Bir* was said to go = the powers of a tel *Darday* = wadding off

Agaban = against in front

⁷ *Ha dr* = dim

⁸ *Bir* = a boy or child *Sr s* = toy arrow made of sarpat nkh of red gums *Ich y* = I missed

Udas = an unlucky or evil day

S bar = a crowbar a bar of iron The second half of the line is literally *lay gge* the bearded crook of a lantern The dart with the bar was so hard that it lamented as soft as beaded iron companion with it

¹² *Il re agn* = we have a foe *eg* = void *tay* = treed as a *eb*

Usar = I complete

Kh li ya = from the root *Lhal* = it is also lenel to : as it is then the ultimate

¹ *I r* = the name of a clan the root *br* = to ward off (by magical means or otherwise)

born mother are you, a good for nothing was your father¹ In your childhood you got no butter to eat in your wrist there is no strength² Withstand my darts which were made by order of Rājā Pārmal, if from my darts you do escape, then you may go home and anew celebrate your birth³

Udal then brought his horse to a distance, and laying on Mother Earth the burden of his task (exclaimed),⁴ (190) 'O Mighty God, Maniya Deo, O Honour of the Chandela Raja O Mother Bela, at my right hand be thou, the spouse of Prince Brahmagīt'

He on the one side from his hand discharged the dart, and it lodged in his rival's chest⁵ On the other side fell Ramā on the field, where the double blow had lighted⁶ The enemy fled, a disordered rabble, none stopped to tie his loosened turban⁷

¹ *Wochāa* = *ochā* low de p cable *boda* = low mean insignificant feeble

² *Kishūcha* = *pañūcha* *Asīay* is the negative verb substantive

³ The *chhathī* is the feast held on the sixth day after the birth of a child The meaning is that if Ramāpati does escape, he may consider that he has passed through death and been born again

⁴ *Klabhar* burden What is meant is that he invoked Mother Earth It is noteworthy that the employment of *lāa* as a meaningless prefix is common in the dialects of the wandering tribes often called 'Gipsies of India' See Vol XI

⁵ *Ya* = here opposed to *āwa* there *Tāthan* to beat, smite

⁶ *D hēd* = double The blow was double as it was both natural and supernatural.

⁷ *Ran ban* = confused, disordered

KUNDRI OF HAMIRPUR

Kundri is spoken in the extreme north east of the Hamirpur district on the left bank of the river Ken by some 11 000 people. It is also spoken on the right bank of the same river in the Bandra district. Immediately to its north lies the Tuhri of the southern bank of the Jumnā which is a mixture of Bagheli and Bundeli and which has been described under the head of Eastern Hindi (Vol VI pp 132 ff). Kundri is a similar mixture but it differs on the two sides of the Ken. On the right or east side like the other dialects used in Banāra it is based on Bagheli and is mixed with Bundeli. An account of this form of Kundri will be found in Vol VI pp 152 ff. On the left or west bank of the Ken it is much more influenced by the Bundeli spoken in the rest of Hamirpur and is based on that dialect with a mixture of Bagheli. As a whole Kundri may be considered to be an extension of Lohari towards the south up the lower course of the Ken.

The nature of this biolien dialect will be evident from the first few sentences of the Parable of the Prodigal Son given below. It will be seen that the verbs follow Bundeli in the formation and use of the past tense except in the case of *śalāĩ* where which is Bagheli. On the other hand the postpositions *mĩ* in and *to* are Bagheli and so is the form *me no* mine although the termination *o* is Bundeli. The general structure of the sentences is throughout pure Bundeli with the typical use of the agent case before the past tenses of transitive verbs which is unknown to Bagheli. The word *lamhā* for 'son' may be noted.

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (KUNDRI) DIALECT

(DISTRICT, HAMIRPUR)

ई मनई-को ही लामड़ा रहें । उह-माँ-से हलके ने वाप-से कहो ओ रे
 वाप धन-माँ-से जो मारो हीसा होय सो मोहें दै राख । तव उह-ने उह का
 अपनी धन वाँट दओ । बहुत दिन न भये कि हलके लामड़ा-ने बहुत जोर-को
 मुलक-माँ चला गओ । हुआ सुहदपन-में रह-के अपनी पैसा खो दओ ॥

TRANSLITERATION AND TRANSLATION

I	manai	ke	dwi	lam'ra	rahaĩ	Uh	mā	se	hal'ke	ne	bap	se
One	man	of	two	sons	were	Them	in	from	the	younger	by	father
laho	'o	re	bap	dhin	mā	se	jo	maro	his	hoy	so	
it	was	said	'O	father,	wealth	in	from	what	my	share	may	be
that												
mohaĩ	dai	rahh'	Tib	uh	ne	uh	ka	ap'no	dhan	bāt		
to	me	give	away'	Then	him	by	him	to	his	own	wealth	having
dio	Bahut	din	na	bhaye	hi	hal'ke	lam'ra	ne	bahut			
was	given	Many	days	not	were	that	the	younger	son	by	much	
jo	hai											
collected	having											
rah	ke	ap'no	pais	kho	dio							
remained	having	his	own	price	was	squandered						

NIBHATTĀ OF JALAUN

Although the main language of Jalaun is good Bundeli in the east corner of that district on the south bank of the Jamna we find a dialect locally known as Nibhatta which is a continuation of the Tirhari of Hamirpur found along the banks of the same river. It is spoken by about 10 200 people.

Like Tirhari this riverain dialect is a mixture of Bagheh and Bundeli. Tirhari is certainly based on the former of these tongues but Nibhatta which being further west, is more in the Bundeli country might fairly be classed with either. A few lines of a version of the Parable of the Prodigal Son will be a sufficient example. Note how the language struggles between two idioms. There are Bagheh past tenses like *ka'as* he said *dihis* he gave which require the subject in the nominative case and yet here it is (as in Bundeli) in the case of the Agent. Alongside of these Bagheh forms note the pure Bundeli *late* they were.

Nibhatta is the last of these broken dialects which we meet as we go west.

Besides this Bagheh infection traces are also to be seen of the Kanauri spoken in Oawnpore on the other side of the river. Such is *wa ne* by him.

[No. 21.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDĒLĪ (NIBHATTĀ) DIALECT.

(DISTRICT, JALAUN.)

किसी आदमी-के दो लड़का हते । उन-में-से छोटे-ने बापू-से कहसि
 कि हे बापू धन-में-से जो मोर हिस्सा होय सो हमिन देओ । तब वा-ने
 उन-को धन बाँट दिहस । बहुत दिन नहीं बीते कि छोटा लड़का सब
 कुछ जमा कर-के दूर देस चला गहिस । वहाँ बदमाशी-में दिन खोइस अपना
 धन उड़ा दिहिस ॥

TRANSLITERATION AND TRANSLATION.

Kisī	ād'mī-kē	dō	laṛ'kā	hatē.	Un-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
bāpū-sē	kahasi	ki,	'he	bāpū,	dhan-mē-sē	jō mōr hissā hōy
<i>.the-father-to</i>	<i>he-said</i>	<i>that,</i>	<i>'O</i>	<i>father,</i>	<i>wealth-in-from</i>	<i>what my share may-be</i>
sō hamin	dēo.'	Tab	wā-nē	un-kō	dhan	bāṭ dihis.
<i>that to-me</i>	<i>give.'</i>	<i>Then</i>	<i>him-by</i>	<i>them-to</i>	<i>wealth</i>	<i>having-divided</i>
Bahut	din	nahī	bitē	ki	chhōṭā	laṛ'kā sab kuchh jamā
<i>Many</i>	<i>days</i>	<i>not</i>	<i>passed</i>	<i>that</i>	<i>the-younger</i>	<i>son all anything collected</i>
kar-kē	dūr	dēs	chalā-gahis.	Wahā	bad-māśī-mē	din khōis,
<i>made-having</i>	<i>a-far</i>	<i>country</i>	<i>went-away.</i>	<i>There</i>	<i>licentiousness-in</i>	<i>days</i>
ap'nā	dhan	urā-dehis.				
<i>his-own</i>	<i>wealth</i>	<i>he-squandered.</i>				

BHADAURI OR TŌWARGARHI

The head quarters of the Bhadawar Rajputs consist of the country on both sides of the river Chambal where it forms the northern boundary of the State of Gwalior. Here also in the Tōwargarh District of Gwalior are the head quarters of the Tomar Rajputs. The language spoken in this tract is known as Bhadauri or (in Tōwargarh) Tōwargarhi. Under whichever name it is known it is the same—viz. a form of Bundeli which is considerably mixed with the Braj Bhal ha spoken in Agra. It varies slightly from place to place being naturally more and more infected with Braj as we go north.

The country in which Bhadauri is spoken may be described as follows. It is spoken over nearly the whole of the main portion of the Gwalior State. It thus extends over a much larger tract than the Bhadawar country proper. It runs down the centre of the State from the Chambal to the border of the old Guna Agency having Birj Bhakha and Harauti to its west and Pāwari Bundeli to its east. To the south it merges into Malwi. In Agra it is spoken in the south of the district in the tract bordering on the Chambal. In Mainpuri it has a few speakers in the Kharka tract on the banks of the Jamna to the south west of the District. In Etawah it is spoken in the tract between the Jamna and the Chambal and across the latter river. The number of speakers is roughly estimated as follows—

Gwalior	1 000 000
Agra	250 000
Mainpuri	8 000
Etawah	55 000
TOTAL	1 313 000

It will be sufficient to give specimens from Gwalior and Agra. The Bhadauri of the other two districts does not differ. It may be mentioned that Bhadauri is not spoken in Jalaun although the dialect was wrongly entered in the Rough List of Languages spoken in that district. The so called Bhadauri of Jalaun is ordinary Bundeli.

The following account of the dialect is based on the specimens.

The system of **pronunciation** fluctuates. *An* occurs as often as *o* and *ai* as *e*. In the same sentence we often find the same word spelt both ways e.g. *maso* and *masai*. As in the Bundeli of Jalaun we meet curious changes of other vowels e.g. *bauhat* many, for *bahut* (of Jalaun *bulat*) *ielat* for *ahat* remaining *leh* for *kahi* having said.

In the case of consonants there is a strong tendency to contraction as in *jantu* knowing for *jan'tu*. This is specially noticeable in the case of the letter *r*. For instance—

Instead of	we have
<i>chakaran</i> servants	<i>chalann</i>
<i>par'des</i> a far country	<i>paddes</i>
<i>barisan</i> years	<i>bassan</i>
<i>su'at</i> memory	<i>sutti</i>
<i>mas'nau</i> to strike	<i>mannau</i>
<i>mas'tu</i> striking	<i>matlu</i>
<i>kar'tu</i> doing	<i>latlu</i>

In the case of **nouns** strong forms usually end in *au* or *o* e.g. *salāu* help The oblique form as usual ends in *e* As elsewhere in Bundeli strong nouns of relationship and some others end in *a* which is not changed in the oblique singular or nominative plural Thus we have—

Nom Sing	Obl Sing	Nom Plur	Obl Plur
<i>lar^ala</i> a son	<i>lar^ala</i>	<i>lar^ala</i>	<i>lar^alan</i>
<i>glōa</i> a house	<i>glōa</i>	<i>glōa</i>	<i>glōan</i>

In one instance the oblique form in *e* has a plural in *ẽ* It is *lamaiẽ* (not *hamare*) *do bac^hcha laĩ* we have two cubs

The influence of Brj (or perhaps Kariyū) is noticeable in the optional employment of a weak termination *u* of nouns Thus *joabū* in answer, *mattu* or *matta* striking *mattu* dying *lattu* doing *gintu* knowing

There is the usual instrumental singular in *an* as in *bhullan* by hunger The post position of the recursive dative is *lẽ* or *lõ* In other respects the declension follows standard Bundeli due allowance being made for pronunciation

In the **pronouns** the influence of Brj has brought into use the form *lõ* or *laũ* for 'I' as well as *mẽ* or *maĩ* So also besides the usual Bundeli forms (*tumao* and *tumao*), we have *tūao* meaning 'thy' or 'your' Me is *moi* corresponding to standard Bundeli *moe* As in Jhāun he' and she are *ba* obl *ba* or *bã* plural *be* obl *būn* Thus is *ja jī* or *je* *Apaje* is an oblique plural meaning 'own'

The word for 'what' is the Brj *lala* obl *lālẽ*

In **verbs**, we have the Brj *laũ* I am and (very common) *lo* was The initial *h* of the auxiliary verb is often dropped so that we have forms like *llat aĩ* they eat, *llatī an* you (fem) eat *na o* he was not, *relat e* they were living and *det ye* (for *det e*) they were giving

There is an interesting survival of an old neuter form in *chal aũ* instead of *clāu* it was wished (by him) *ie* he wished In other respects the conjugation of the verb shows no divergencies from standard Bundeli unless we consider as such *manamẽ* for *manamẽ* let us celebrate

The only other point to note is that *jī* is often used for the conjunction 'that' after verbs of saying instead of *lī le* or *laĩ*

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (BHADAURI)

(STATE, GWALIOR)

SPECIMEN I.

काज आदमी-कें है लरका हे । लुहरे लरका-ने अपने बाप-सों कहौ
 ददा हमारो हिंसा देउ । दोज लरकन-कों हिंसा कद-दशौ बा-के बाप-ने ।
 फिर लुहरौ लरका अपने माल ले-गयो और पदेस चलो-गयो और अन्याउ-में
 अपनी सिंग जमा बहाइ दर्ई । बा-के पास कछू न रहौ । बाँ बड़ौ अकाल
 परौ और बड़ौ तंग-दुखी होन लगौ । ठाकुर-कें रहूआ रहन लगौ । बा-ने
 सुअरा खेतन-में चराउन-कों भेजौ । तब बाँ-ने चाहौ कि पेट भरि लेउ भुस
 खाइ-कें । काज आदमी-ने बा-कों सहारौ नई दशौ । बाँ-ने सोचौ और
 कहौ, मेरे बाप-के हिंसाँ गल्ले आदमी हैं, और सिव कछू खात-पिअत-हैं और
 कोज सूधें अन्न नाहिं खात । हौ भूखन मलु हौ । हों अपने बाप-के हिंसाँ
 चलोँ और कहौ, हों तिहारो और पनमेसुर-कौ बड़ौ पापी जनमो हौ । हों
 तिहारो लरका कहिबे जोगि नाहिं । मोइ अपने चाकर राखि लेउ । मझाँ-
 सें चलि-कें व लरका अपने बाप-के हिंसाँ आइ-गयो । जब बाप-ने लरका
 देखौ दूरई-तें तब बाप भजौ, और लरका ले-कें छाती-सों लगाइ लयो और
 पुचकारो । तब लरका-ने कहौ कका हों तिहारो और पनमेसुर-कौ बड़ौ
 पापी हौ और तिहारे चाल-चलन-कौ मो-में कोज बात नाई । हालई बाप-ने
 अपने चाकन-सौ कहौ जा-कों घर-तें पोसाकें ल्याओ और हाथ-में मुदरिया
 और पाँव-में जूती पहराओ । हम तुम सिवरे खाँय और खुसी मनामें । जा
 लरका-कौ फिर-कें जनम भअौ-है । और खोअौ फिर-कें मिलौ-है । और
 सिवन-नें घरकिन-नें बड़ौ खुसौ मानी ॥

बा खन बा-कौ बड़ौ भैया हार-में हो । जब व अपने घर-के ढिगाँ
 पोहँचि गयो तब अपने आदमी-सों बुलाइ-कें पूछी जि कहा चौहल-बौहल
 हुइ-रहौ-है । बा-ने कहौ कि तिहारे कका और लुहरे भैया-ने आइ-गये-कौ
 खुसो मानौ-है । काहे-तें बाप-नें फिर-कें जे लरका आँखिन देखौ । जा-पै

कछू दुखिआय-कें व अपने घर-में न गअौ । तव बाप-ने आइ-कें वा-कौं समभाअौ । तव जेठे लरका-ने बाप-सौं ज्वावु दअौ । देखौ मुइत-तें तिहारी सेवा हौं कतु-हौं । और कव-हूँ तिहारी बात न डारी । तुम-ने छदाम की कौडीं खिलिवे-कों न दईं और चली कहा है जा-सों हम अपयें सगकिन डेते और खुसौ मनाउते । जा-ने यों-हीं धन सिगरी वरवाद कर-दअौ सो लरका तुम-कों प्यारी लगौ वाइ लिवाइ लाये और सिवरी सिमार कौं भेपाचारी-कों जिमाअौ । बाप-ने जेठे लरका-सों कहौ हम तूं संग रहे-हैं । और जो कछू घर-में है धनु सो सिव तेरी है । और ज लोकचारज मेरी एसिय राइ चली आइ-है ज तेरे लुहरे भैया-कौ फिरि-कें जनम भअौ है । खोअौ भअौ फिरि-कें आअौ-है । जाइ को जानु-हो कि आवेगो ॥

[No. 22.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDĪ.

BUNDĒLĪ (BHADAURĪ).

(STATE, GWALIOR.)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Kāu ād'mi-kē dwai lar'kā hē. Luh'rē lar'kā-nē ap'nē
A-certain man-of two sons were. The-younger son-by his-own
 bāp-sō kahī, 'dadā, hamarō hisā dēu.' Dōu lar'kan-kō hisā
father-to it-was-said, 'father, my share give.' Both the-sons-to shares
 kad-danu bā-kē bāp-nē. Phir luh'rau lar'kā ap'nō
having-made-were-given their father-by. Then the-younger son his-own
 mā lē-gaō, aur paddēs chalō-gaō, aur anyāu-mē ap'nī
property took, and foreign-country went-away, and bad-living-in his-own
 sig jamā bahāi-dāi. Bā-kō pās kachhū na rahau. Bā
all property squandered. Him-of near anything not remained. There
 barau nkāl parau, aur barau taṅg-dukhi hōn lagau. Thākur-kē
great famine fell, and very distressed to-be he-began. A-rich-man-to
 rahuā rahan lagau. Bā-nē suarā khētan-mē charāun-kō bhējau.
a-slave to-live he-began. Him-by swine field-in to-graze he-was-sent.
 Tab bā-nē chāhaū ki 'pēt bhari-lēū bhus khāi-kē.'
Then him-by it-was-desired that 'belly I-may-fill husks having-eaten.'
 Kāu ād'mi-nē bā-kō sahārau naī danu. Bā-nē sōchau aur
Any man-by him-to help not was-given. Him-by it-was-thought and
 kahau, 'mērē bāp-kē hīñ gallē ād'mī haī, aur sib kachhū
it-was-said, 'my father-of here many men are, and all something
 khāt piat-haī, aur kōū sūdhē ann nāhī khāt. Haū bhūkhan
eating drinking-are, and some moreover food not eat. I by-hunger
 mattu haū. Hō ap'nē bāp-kē hīñ chalaū aur kahaū, "hō
perishing am. I my-own father-of here go and say, "I
 tihārō aur Pan'mēsur-kau barau pāpī jan'mō haū; hō tihārō lar'kā
of-thee and God-of great sinner born am; I thy son
 kahibē jōgi nāhī; mōi ap'nō chākar rākhi-lēu." Mahā-sē
to-be-called fit am-not; me thy-own servant keep." Thence.
 chali-kē ba lar'kā ap'nē bāp-kē hīñ āi-gau. Jab bāp-nē
started-having that boy his-own father-of here arrived. When the-father-by

lar'ī dekhaū dūrai tē tab bap bhajau rur lar'ka lē kē
 son was seen distance from then the father an and son talen laving
 chhati sō lagai laū rur puch'haio Trib lar'ka nē kahu
 the breast to he applied and he was kissed Then the son by it was said
 kakka hō tihaiō rui Pan'mesur lau huiāu papī haū au tiharē
 father I of thee and God of great sinners am and thy
 chal chharī kuru mo mē lou bit naī Halai
 conduct of me in any thing (in any respect) is not Therefore upon
 bap nē r'p'ne chakann saū l hui ja hū ghar tē
 the father by his own servants to it was said this (person) for the house from
 posal r lrao rui hath mē mudraū rui pāw mē jutī pahaiāu
 clothes bring and hand in a ring and feet in shoes put
 ham tum sib'ic khāy au l husi mar'māc Jī lar'ka kau
 we (and) you all together eat and merriment let make This son of
 phui kē r'p'ne bhari hai aur kharu phui lē milau hai ' Aur sibi nē
 again birth become has and was lost again obtained is And all by
 ghai kin nē rui l husi manī
 the members of the family by great pleasure was enjoyed

Br khar ba kau buri bharīa hu mē ho Jab br ap'ne
 At that time is elder bottle field in was Then he is own
 ghri hē dluā pōhchī garu trib r'p'ne ad'mi sō bulri kē
 house of near arrived laving went then is own man from called having
 puohli j l'ha chaurī buri hui rui hai ? Ba nē kahu
 it was asked that what merrymaking is going on ? Him by it was said
 kī tihari kahā rur luh'c bharī nē u givē kī khusi mar'm hui
 that thy father and younger bottle by arrival of pleasure is being enjoyed
 Kahē tē bap nē phir kē j l'ri r ākhū dakhau Japri kachhu
 Because father by again this son eyes with was see This on somewhat
 dukhai kē br ap'ne ghri mē nā garu Tab bap nē rui kē
 sorrow being he is own house in not went Then the father by come laving
 ba l aū r'm'pharu Trib p'che l'ri' a nē bap saū jwabu dāu
 him to it was remonstrated The the elder son by father to reply was given
 dekhaū muddat tē tihari s'wa hū karitū hū aur kar' hū tihari bat
 see long since thy service I doing am and ever even thy word
 na dāu Tum nē chhādam kī karū khelibe lō nā dāi aur
 not avoided Thee by a clidam¹ of courtesies sports for of were given and
 chahi kahā hui j nā sō hui r'p'c r'ng'kin dete rur
 (?) it has been said what with I my own to friends I might have given and

A clidam is a denomination of money = 2 x dams or 20 paise = 20 parts of a rupee about the value of a farthing

I am unable to interpret *clad ka la la* *Kah man me* etc. the what or and I instead of *clad* we should expect some word like *clad* a goat

Lhusi manautu Ja ne yō hī dhan sig'rau bar'bad
pleasure might have enjoyed Whom by thus even wealth all squandered
 k'ri daau so lar'la tum kō pyarau lagau, bai libai laye aur
has been made that son thee to beloved became him (you) brought and
 s'ri simar l'au bheprichari kaū jumaau' Bap nē
the entire collection for brotherhood for a feast has been made' The father by
 jethu lar'la s' kahu, 'ham tū sang r'he haī, aur jo kachhu
the elder son to it was said 'I thee with living am, and whatever
 ghar mē hai dhanu so sib t'rau hai, aur ja lok ch'raaj merau
house in is wealth that all thine is, and this practice mine
 sya ruh chali ai hai j teri luh're bhaya kau phiri haī
(in) this kind of path going on is that thy younger brother of again
 janam bhaau hai, khoau bhaau, phiri kē rau hai, jaī ko jantu
birth become has, lost became, again come has, come along, who I knowing
 ho k' awo? '
was that he-would come?'

SPECIMEN II.

कहँ एक गौहदुआ और गौहदुनियाँ रहत-ए । एक दिना बिन दोउन-
 को खूब पिआस लगी । तव गौहदुनियाँ ने गौहदुआ-सों कही चलो हम तुम
 पानी पिये । तुम कोऊ कहानी केह जान्त-हो के नाहीं । वहाँ एक चीते-
 की भटार है । जो तुम कहानी कहि जान्त-हो तो चीते-की भटार-पै
 पानी मिलेगौ । बौहत पिआस लग-रहो-है । बिन दोउन-ने हालई चल-
 द्यौ और पानी-के ठौर पौहचे । तव गौहदुनियाँ बोली तुम कहानी जान्त-
 हो कि नाहीं । और चीते-ने उन दोउन-को देखि लखी । तव गौहदुआ-ने
 कही कि मोहि देह-की सुत्ति कबू नाई रही । गौहदुनियाँ ने कही कि तो
 हिंआ काहे-कोँ ठाढ़े-हो पानी पी-लेउ और अपने पुरखा काका-सों राम राम
 करो । गौहदुआ पानी पिअन लग-गद्यौ । जब पानी पी-केँ सुत्तो हो-गद्यौ
 तव कलानो कका राम राम । फिर गौहदुनियाँ-तें लौट-केँ कही कि तू-जँ
 पानी पी-लै और तू-जँ राम राम कर-लै । पानी पी-केँ व-ऊ सुत्ती हो-गई ।
 तव पुरखा-सों कही मेरे घर चलौ । हमारेँ दो वच्चा हैं । जे गौहदुआ कहत-
 है वच्चा मेरे हैं । वे वच्चा होँ कहति-होँ कि मेरे हैं । सो तुम चलौ और
 सुभाइ देउ । तव चीते-ने अपने मन-में जान-लई कि मेरी काम बन गद्यौ ।
 चारों खाइ लैहों । मेरी काम बन-जैहै । वहाँ-से चले अपने ठौर-पै आये वे
 सिगरे । तव गौहदुनियाँ गौहदुआ-सेँ बोली लरकन-कोँ काका-के ढिगाँ
 लिबाय-लाउ । सो वे समझ-केँ तैसो कर-दें । गौहदुआ डरपन-के मारेँ
 भीतर-से बाहर-कोँ भौह न दिखाओ । तव गौहदुनियाँ ने कही कि बच्चन-
 कोँ होँ ल्याउति-होँ । फिर व-ऊ भटार-में गुलि गई । चीतो अकेली बाहर
 ठाढो रहि गद्यौ । गौहदुनियाँ ने मसक-केँ उभक-केँ कही पुरखा हम दोऊ
 जने आपुस-में राजी हुइ गये । एक बा-ने ले-लखौ । एक में-ने ले-लखौ ।
 चीतो लौटो । अपनी भटार-कोँ चलौ गद्यौ । वे दोऊ अपने बच गये ।
 चीते सों कहि सुनि-केँ पानी पी आये ॥

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR.)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

Krahū ek gauh'dunā rui gauh'dunā iebht ē Ek dina bin
Certain one jackal and a she jackal living were One day those
 doun hō khub prs lgi Trb gauh'duniyā nē gauh'dua sō
two to very great thirst was felt Then the she jackal by the jackal to
 l ahi 'chrlo hram tum panī prīc̄ tum l ou kahani kch
it was said 'come I (and) you water let drink you any story to tell
 jant ho kē nahī? Brah̄ ek chut l i bhrt u hai Jo tum l rhan
I now or not? There one leopard of den is If thou a story
 kahi jant hau t u chut k i bhrtu prī panī mlgau baubat
to tell dost I now then the leopard of den near water will be got very great
 pias lgi rahi hu Bin doun nē h dīc̄ chrl dīru rur panī kē
this is being felt' Those two by themselves it was gone and water of
 thrur prūh'chē Trb gauh'duniyā boh tum kahani jant ho k i
place they arrived at Then the she jackal said you a story knowing are or
 nahī? Aur chut nē un doun l nū d l h laru Trb gauh'dua nē
not? And the leopard by those two to it was seen Then the jackal by
 l rhi l i mōh dch l i sutl i l achhu nāī rhi'
it was said that my body of sense any not (has) remained'
 Gauh'duniyā nē l rhi l i 'tau hī hah l rū tharh l ru? Panī
The she jackal by it was said that 'you here why for standing are? Water
 pī ku au ap'nē purī hā kal sō iam rim l auo'
drink and you own venerable uncle to Ram Ram(=obedience) do'
 Gauh'du pūn prn lgi gau Trb panī pī kē sutto
The jackal water to drink began When water having drink refreshed
 hru gūu tab hlanō 'l aka rum iam' Phū gauh'duniyā t̄c̄
became then prosperity was wished uncle Ram Ram' Then the she jackal to
 hū l t̄c̄ l rhi l i 'tu ū pūn pī l m, rui tu ū
having returned it was said that 'you also water drink, and you also
 Ram Ram l r l r' Panī pī kōī h r u sutl i ho gū Trb
obedience male' Water having-drink she also refreshed became Then

pur kha so kahi mere ghar' chala Hamarē do bachchī
the vene able one to it was said my house to come Of is two young ones
 hañ je gauh'dua kahat hai bachcha meri hañ bi bachcha
are this jactal saying is the young ones mine are those young ones
 hō kah'ta ho ki meri hañ So tum chala aur sujhai deu
I saying are that mine are Therefore you come and settle (the dispute)
 Tab chite ne ap'ne man mē jan lai ki merai kam
Then the leopard by his own mind in it was conjectured that my business
 ban gaau charō khañ lai hō merai kam ban jai hai Bahā sē
is do e all the four I shall eat up my business will be done There from
 chale ap'ne thaur pai rye be sig'it Tab gauh'duniyā
they started their own place to came those all Then the she jackal
 gauh dua sē boli lar kan hañ baka ke dhigā libay lau so be
the jactal to said the young ones uncle of near bring so le
 samajh kē taise kar dē' Gauh'dua dar pan ke maiē
understood having like that does The jactal (by) fear of through
 bhitar se bahar hañ mōh na dikhao Tab gauh'duniyā ne kahi
inside from outside to face not was showed Then the she jactal by it was said
 ki bachchan hō hō lyanti hō' Phir ba u bhatar mē guli gai
that the young ones I fetching am' Then she den in disappeared
 Ohito akela bahar thai ho rahi gaau Gauh'duniyā ne masak kē ujhak kē
The leopard alone outside standing remained The she jactal by peeped out having
 kahi pur kha ham dou jane apus mē apai
it was said O vene able one we two individuals between ourselves reconciled
 hu gaye el ba ne le lai ek māñ ne le lai Ohito
became one by was taken one by was taken The leopard
 lauto apni bhatai lō chala gaau Be dou ap'ne bach gaye
returned and his own den to went away Those two themselves were saved
 Ohite sō kahi suni kē pani pi aye
The leopard with conversed having water having drunk came

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a jackal and his mate. One day they felt thirsty and the she jackal said to the jackal, come let us drink water. Do you know any stories or not? There is a leopard's den and if you know any stories we will drink there. I am dying of thirst. So they went on to the watering place and when they got there the she jackal said do you know any stories or not? As she said this the leopard caught sight of both of them. Then said the jackal 'I have forgotten everything'. Then said the she jackal 'why are you standing there? Take a drink and then make obeisance to our worthy uncle. So the jackal drank and when he was refreshed he

turned to the leopard and politely wished him good morning. Then he turned to the she jackal and said 'you too take a drink, and then do you too make obeisance to him'. As soon as she was refreshed she said to the leopard, 'worthy uncle, come to our house. We have two cubs. This jackal says they are his, and I say they are mine. So come along and settle the dispute'. The leopard said to himself, 'here are two and there are two cubs more. I shall eat them all up at once. This is just the thing that suits me'. So the three made off for the jackal's home. When they got there, the she jackal said to the jackal, 'go inside and drag them out before the worthy uncle'. The jackal understood what her device was and went in, but out of fear of the leopard did not come out again. Then said the she jackal, 'I'll go and bring the cubs myself,' and she also slipped inside, leaving the leopard standing alone by the entrance. When they were both safe at home, the she jackal peeped out of her hole and said, 'worthy uncle, we have made up our dispute. He has taken one and I have taken the other'. So the leopard could only go back to his own den, while the jackals were safe and sound, having successfully got their drink by engaging the leopard in talk.

The following short folk tale is in the Bhadauri of the District of Agra. It is almost the same as that of Gwahor. The Braj termination *u* is more common. Note the frequency with which contraction occurs. We have *pajja* for *par^aja* or *piya*, subjects, *khachchu* for *kharch*, expenditure, *pattu* for *par^atu*, falling, and *jato* for *jat to*, was going. Note also the Braj *lū*, the termination of the accusative dative, and the Kanauji form *tho*, was.

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

एक सूर्ज नारायण-कौ महतारी और घरवारी रहें । वे आधौ पज्जा और आधौ घर-कौ खच्चु देत-ये । सो बह्व और महतारी-कौ खच्चु-तें पूरौ ना-ओ पचु और पज्जा-कौ खच्चु-तें पूरौ परौ-जातो । तब सूर्ज नारायण-कौ घरवारी-ने सासु-सों कहौ कै तुम सूर्ज नारायण-पै जाऊ सो तुम सूर्ज नारायण अपने बेटा-तें कहो इतनौ हम-कुं देऊ ता-सों हमारी उदर भरे । तब सूर्ज नारायण-ने अपनी महतारी-तें पूछौ कै तुम कैसे करि-कें खाति-औ । तब उन-ने कहौ कै सासु बह्व-कौ चोरी और बह्व सासु-कौ चोरी ऐसैं करि-कें खाति-ऐ । तब उन-कौ बह्व चलो गई सासु-के पीछें कौरे-सों जाइ ठाड़ी भई । महतारी ढोटा बतराने फिर सुनि-कें चली-आई । बिन-ने घर आइ-कें लीपो पोतो रोटी बनाई । खूब भूक दोनो सासु बह्व-ने एक ठौर बैठि-कें एक थार-में जेई रोटी खूब नीकी तरियाँ-तें । सूर्ज नारायण-कें खूब बर-कति भई ।

सूर्ज नारायण अपनी अस्त्री-पास आये सूर्ज नारायण चोरी चोरा काज पज्जा-ने जानी नाहीं । फिरी सूर्ज नारायण-कौ अस्त्री-कों अधानु रहि-गयो । तब उन-के पैदा भयो पुत्र नवें महीना । पज्जा-में चबाउ भयो । फिर सूर्ज नारायण अपने देस-कौ नीकी तरियाँ-सों आये । लाज लसकर ले कें आये । तब उन-कौ रघु गैल-में अटक गयो । तब हम-ने कहौ कै सूर्ज नारायण-कौ जाईदा पुत्र होयगौ तो बा-के छूऐ तें रघु बलि-होय । तब

हमारे तुमारे जानें तो सूर्ज नारायण-कौ नाहीं थो । सूर्ज नारायण अपने मन-में जानत-ए कै हमारौ बेटा-है । तब बेटा घर-तें आओ । रघु पाँय-के अगूठा-तें छूड़ दओ । रघु चलि-उठौ । अपने घर-कौ चलो-आओ । तब अपने घर आइ पोहोचौ । खूब नौकी तरियाँ-तें आनंद भओ । खूब भजन भओ ॥

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

TRANSLITERATION AND TRANSLATION.

Ek	Sury Narāyanu kī	mah'tari	aur	ghar barī	rahē
One	Sury Narayan (the Sun God) of	mother	and	wife	were
Be	adhai	parjā	aur	adhai	ghar kau
They (he)	half	the subjects	and	half	house of
				khachchu	det-ye
					giving was
So	brhu	aur	mah'tari kau	khachchu tē	purau na
But	the daughter in law	and	the mother of	expenditure from	sufficiency not
o	pattu,	aur	parjā kau	khachchu tē	purau
was	falling,	and	subjects of	expenditure from	sufficiency
					fallen going was
Tab	Sury Narāyanu kī	ghar barī ne	sasu sō	kahi	kai,
Then	the Sun God of	the wife by	mother in law to	it was said	that,
					'you
Sury Narāyanu pai	jau	so	tum	Sury Narāyanu	ap'ne
the Sun God to	go	then	you	the Sun God	your own
					son to
					say,
"it'na	ham kū	deu	ta sō	hamarau	udar
'so much	us to	give,	that from	our	bellies
					may be filled'
					Then
Sury Narāyanu ne	ap'ni	mah'tari tē	puchhi	kai	'tum
the Sun God by	his own	mother from	it was asked	that	'you
					how
					done
kē	khatī au ?	Tab	un ne	lāhi	kai
having	eating are ?	Then	her by	it was said	that,
					'the mother in law
bahu lī	chorī	aur	bahu	sasu kī	chorī,
the daughter in law of	theft	and	the daughter in law	the mother in law of	theft,
aisē	kari kē	khatī ā'	Tab	uni kī	urhu
so	done having	eating we are'	Then	her	daughter in law
					went away
Sasu kī	pichhē	kaurī saū	jai	thāi bhī	Mah'tari
The mother in law of	behind	a corner by	going	standing	became
					The-mother
dhota	br'tranc	Phiri	sunī kē	chali āi	Bin ne
the son	talked together	Then	heard having	she came away	Them by
					house
ai kē	lipo poto,	lotī	banai	Khuhu	jhalī
come having	plastering etcetera was done,	bread	was prepared	Very	shining
donō	sasu	bahu ne	ek	thaur	baithi kē
both	the mother in law	the daughter in law by	one	place in	sat having

ek thar mē jēi 1ot1 khubu niki tarĩā t̃c Surj Naraynu h̃c
 one dish in was eaten the bread very good way in The Sun God to
 khubu bari lati bhari
 much blessing became

Surj Naraynu q̃n1 astu pas a1c Surj Narayan1 choi1 el orā
 The Sun God his own wife of near came The Sun God secretly
 kau pajja ne jan1 nahī Phiri Surj Naraynu h1 astu lō adhann
 any subject b1 it was known not Then the Sun God of wife to pregnancy
 111u g1o Trb un l1 paida bhari1 putri nabrī m1h1na Prjja
 occurred Then 1e1 of born became son (in) month month The subjects
 m̃c chabau bhari1 Phiri Surj Naraynu q̃n1c d1c kaḥ n1l
 among scandal occurred Then the Sun God his own country to good
 tarĩā s̃o a1c Lau las11 u1 111 l̃c a1c 11b un h1u 11th1
 way in came Banner army taken having 1e came Then 1is chariot
 gal m̃c 1tal1 g1u Trb h1m ne kah1 11u Surj Naraynu h1u
 way in steel went Then us b1 it was said that the Sun God of
 jaida putri ho1'g1u tau ba l1c chh1rī t̃c r1th1u ch1h1 ho1'
 begotten son he will be then his touching b1 the chariot will go
 1ab h1mat1 tumar1 jañc to Surj Naraynu h1u n1hī tho
 Then our you in I knowledge to be sure the Sun God of not 1e was
 Surj Naraynu q̃n1c mar1 m̃c j1r1t1 11u ham1ru b1r1 h1
 The Sun God his own mind in knowing was that my son he is
 Trb h11 gh1r1 t̃c au r1th1u p̃ā k1 1guth1 t̃c chh1u d1ru
 Then the son 1ouse from came the chariot foot of finger with was touched
 Rathu ch1h1 u1ru1 Ap̃n1c gh1a 1aḥ ch1ru1 au 11b 11p1
 The chariot began to move His own 1ouse to 1e came away Then 1is own
 gh1a u1 pohōch1ru Khubu n1l 11u tarĩā t̃c mandu bhari1 Khubu
 1ouse 1e arrived Very good way in rejoicings tool place Well
 bhajanu bhari1
 hymn singing tool place

FREE TRANSLATION OF THE FOREGOING

Suraj Narayan the Sun God had a mother and a wife. He used to give half his money to his subjects and half for his household expenditure. What he gave was not enough for the expenses of his mother and his daughter-in-law, but was enough for the expenses of his subjects. So the wife said to the mother, go to your son, the Sun God and say, give us enough to fill our bellies. Then the Sun God asked his mother, how do you eat? She replied, the mother-in-law has to steal from the daughter-in-law, and the daughter-in-law has to steal from the mother-in-law. That is the way we eat. The wife had followed her mother-in-law, and stood in a corner behind her while

she and her son tilled together. When she had heard what they said she went away. Then the two went home. They plastered the fireplace in order to cook, baked some bread and to their hearts content sat together and ate bread out of the same dish till they were satisfied. Then they blessed the Sun God.¹

The Sun God visited his wife. He did it quite secretly. None of his subjects knew about it. Then his wife became pregnant and in the ninth month a son was born. There was a scandal about this amongst his subjects. Then the Sun God came home with great pomp. He came with a fully equipped army. His chariot stuck in the way. Then we all said: if this son has been begotten by the Sun God, the chariot will move when he touches it. In your and my opinion he was not the Sun God's child. But the Sun God knew in his heart that the boy was his son. The son came out of the house. He touched the chariot with his toe and it began to move. Then the Sun God arrived at his own house. Great rejoicings took place and loudly were hymns sung.

Apparently the deity had increased the household allowance but the story does not say so in so many words.

THE BROKEN DIALECTS OF THE SOUTH

We have seen that Standard Bundeli is spoken in the districts of Saugor and Damoh of the Central Provinces, which lie on the Vindhyan table land. South of them lies the Narbada Valley with its offshoots, including the districts of Mandla, Jabalpur, Narsinghpur, Hoshangabad and a part of Nimar. Mandla speaks Eastern Hindi, and so does Jabalpur although the language of the latter district gradually merges into Bundeli as we go westwards. Narsinghpur and the greater part of Hoshangabad speak standard Bundeli but the rest of Hoshangabad speaks Malvi and the part of Nimar, Nimadi. South of the Narbada Valley lies the Satpura table land including the districts (going from east to west) of Balaghat, Seoni, Ohhindwara and Betul. Balaghat speaks, in the main, a form of Marathi and a number of broken dialects described under the head of Eastern Hindi (Vol. VI, pp. 174 ff.) which are mixtures of Bagheli and the former language. The members of the Lodhi tribe in that district, however, speak a mixture of Bundeli and Marathi which is dealt with here. Seoni, like Narsinghpur to its north-west speaks standard Bundeli. Ohhindwara, which is linguistically separated from the Bundeli of Hoshangabad by the Satpura range in which the languages are Gondli and Kurku, has a broken form of Bundeli in the centre of the district and Marathi in the south. There is no one standard dialect for the whole of central Ohhindwara, each tribe seems to have a slightly varying form of speech, but they all closely resemble each other. Besides possessing a few local peculiarities, the Bundeli patois of Ohhindwara is mainly remarkable for the large quantity of Hindostani words and idioms with which it is interlarded. West of Ohhindwara lies Betul of which the main dialects are a corrupt Malvi and Marathi.

South of the Satpura table land lies the great Nagpur plain of which the language is Marathi. In the district of Nagpur however, a number of tribes scattered over the whole area use a language which is locally known as 'Hindi.' An examination of the specimens which I have received shows that it is a broken mixture of Bundeli and Marathi.

Finally, some members of the Koshti tribe in Ohhindwara, Chanda, Bhandara, and Berar and of the Kumbhar tribe in Ohhindwara and Buldana, speak a dialect very similar to Nagpur 'Hindi.'

We thus get the following list of broken dialects of the south —

Lodhi (Balaghat)		18,600
Ohhindwara Bundeli	145,500	
, Koshti	3,242	
Kumbhari	4,400	
	<hr/>	153,142
Hindi of Nagpur		105,900
Other Koshti Dialects of the Central Provinces		8,800
Koshti of Berar		2,650
Kumbhari of Buldana		480
	<hr/>	
	TOTAL	<hr/> 289,572 <hr/>

THE BROKEN DIALECT OF THE BALAGHAT LŌDHIS

I have said above that Seoni is the south eastern limit of Bundeli. This must be taken with the reservation that a broken patois of Bundeli is found in Balaghat a district still further to the south east.

In Balaghat there are three broken dialects spoken by cultivators who have immigrated into the district during the past few decades. These are Marari Pōwari and Lodhi. The first two have already been dealt with under the head of Eastern Hindi (Vol VI pp 14 ff). The Lodhi dialect is spoken by about 18 600 people of that caste scattered over the west and centre of the district who have come originally from the country to the north. They speak a broken jargon which is a mixture of Hindostani, Dakhini, Hindostani, Marathi, Bagheli and Bundeli. Judging from the specimens which I have seen, Lodhi is mainly based on the last mentioned dialect. I therefore class it here.

It would be a waste of time and paper to give complete specimens of this mixed jargon. The first few lines of the Parable of the Prodigal Son will suffice. We have fragments of all the dialects mentioned above in this short passage. For instance *the* and *mere* are Hindostani; *mei e lo* is Dakhini; *ap'le* own is Marathi; *o* that is Bagheli and *chuko paryo gayo* are Bundeli.

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDĒLĪ (LODHĪ BROKEN DIALECT)

(DISTRICT, BALAGHAT)

एक आदमी ख दो लडका थे । ओमें-से छोटा-ने बाप-से कहा हे
 बाप सम्पत्तमें जो मेरा हिस्सा हो सो मेरे को दे-देव । तब ओ-ने अपली
 सम्पत्त बाँट दीन्ही । भवत दीन नहीं बीते छोटा लडका सब एकुट्टा कर-ख
 दूर देस चलि गयो और बाहाँ लुचपन माँ दीन गुमाते हुए अपली सम्पत्त
 उडाय दीन्ही । जब वह सब उडाय चुको तब वो देस-में बड़ी अड्डाल पड्यो
 और ओ देस माँ जा कु कङ्काल भय गयो ॥

TRANSLITERATION AND TRANSLATION

Ek	rd'mi l ha	do	lar l r	thc	Ō mĩ se	chhotā nc
One	man of	two	sons	were	Them in from	the younger by
bap se	kaha	he	bap	sampat mĩ	jo mār	hisa ho
the father to	it was said	'O father	property in	what	my share	may be
so	mār ho	de de	Th	o nc	ap'li	sampat
that	me to	give away	Then	him by	his own	fortune
Bhāvat	din nrhĩ	bite	chhotā	lai'la	sab	ekutthā
Many days	not	passed	the younger	son	all	together
dur	des	chali gyo,	aur	wahĩ,	luh'pan mĩ	din
distant	country(-to)	went away,	and	there	notions living in	days
ap'li	sampat	was dinhi	Jab	aur	sab	us chukō,
his own	fortune	was wasted away	When	he	all	spending finished
ho	des mĩ	baro	nrkal	gao	aur	o
that	country in	great	famine	fell	and	that
bhay	gayo					
he became						

DIALECTS OF CENTRAL CHHINDWARA

To the west of Seoni lies Chhindwara. This District consists of two portions, a northern and a southern. The northern, or Balaghat tract (distinct from the Balaghat district), consists of the hill country above the slopes of the Satpura Mountains and the southern or Zerghat of the tract of lowland beneath them. The language of the Zerghat is Marathi. The Balaghat is a series of high table lands rising as we go north to the Mahadeo Hills. The languages spoken in these Hills do not concern us at present. They are spoken by Gonds and Kurhus. Between them and the Zerghat, i.e. in the central part of the district the language is a corrupt Bundeli.

At least eight different dialects called respectively Bagheli, Bundeli, Kumbhari, Gaoli, Raghobansi, Kirsari, Koshti, and Powari were originally returned as spoken in Central Chhindwara. A reference to the specimens of what is called 'Bagheli' shows that it is not Bagheli at all and that it scarcely differs from what is reported as Bundeli. There are only a few very minor variations. As for Kumbhari the Kumbhars or Potteis of Chhindwara are bilingual,—at least some of the specimens of their language are in the ordinary Bundeli of the district and others are in Marathi. Another explanation may be that some of them speak one language and some the other. For want of better information, I have classed the Kumbhari spoken in Chhindwara under Bundeli. At the same time, a very similar form of Kumbhari also based on Bundeli is spoken in Buldana in Berar and hence the Kumbhari dialects as a whole are considered together at the end of this group.

From the account originally given of Gaoli, Raghobansi and Kirsari, it was at the time concluded that they were most probably forms of Malvi. An examination of the specimens since obtained will show that they are all merely impure Bundeli. Again, the 3242 speakers of the Koshti dialects which are popularly believed to be a form of Marathi, turn out to be speakers of mongrel mixtures of that language with Bundeli, the latter being the basis. Finally, 3000 Powars were originally reported as speaking a special dialect in Chhindwara. Further enquiry shows that they have no special dialect, but that they speak the ordinary Bundeli of the District.

We thus get the following figures for the Bundeli spoken in Chhindwara —

Ordinary Bundeli of the District, viz —

Bagnelt (so called)	35 000	
Bundeli	23 500	
Powari	3 000	
	—	121 500
Gaoli	} say	21 000
Raghobansi		
Kirsari		
Koshti		
Kumbhari		4 400
		—
		153 142
	TOTAL	

The last five will be dealt with subsequently. I now proceed to consider the first three together as being really one dialect. It is spoken by 121 500 people.

The dialect spoken in central Ohhindwara varies from place to place and according to the castes of the people who use it. Besides having peculiarities of its own, the dialect is everywhere freely mixed with ordinary Hindostani. This is no doubt due to the fact that a large portion of the Aryan population claims to have come from Northern India. The mixture is a purely mechanical one. In one sentence we will find a Hindostani expression, and, in the next, the same idea expressed by a Bundeli one. For instance the agent case of the third personal pronoun is sometimes the Hindostani *us ne*, and sometimes the local Bundeli *o ne* or *wo ne*. On the other hand, we find the suffix *lo* sometimes used, as in Hindostani, for the accusative dative (as in *rahan lo chalo gao* he went to live), and sometimes, as in Bundeli for the genitive (as in *teo au Bhag'wan lo lasu wa*, a sinner of (i.e. before) thee and God). In the specimen which follows there are numerous instances of nouns declined after the Hindostani method, and further attention will not be drawn to them.

The following peculiarities which are not due to Hindostani occur in the various Ohhindwara dialects. They have been collected from a number of different sources and most (but not all) of them will be found in the specimen given below.

Nouns—For the sign of the accusative dative (besides the Hindostani *lo*) *l hũ*, corresponding to the pure Bundeli *l hẽ*, occurs, thus *me l hũ*, to me. We also find *l ha* and *l he*. For the ablative instrumental both *se* and *sa* occur.

In the **pronouns**, the oblique forms of *maĩ*, I, *taĩ*, thou, and *jo*, this or who, are *me* (not *mo*), *te* (not *to*), and *je* (not *ja*) respectively. Thus, *me l hũ*, to me, *je l hũ*, accusative, which.

The pronoun of the third person is *o* or *wo* (not *bo*), and its oblique form (besides the Hindostani one) is not *ba* but *o*, *wo*, or *woo*. The last form is common amongst Kurmis.

All these pronouns form a dative in *he*, thus *mehe*, to me, *tehe*, to thee, *jehe*, to whom, to this, *oke*, to him, to that. Sometimes the final vowel is nasalized, as in *mehẽ*. This form corresponds to the Bundeli *moe*, etc.

In **verbs**, the past tense of the verb substantive is usually *hato*, but we also have *hatho* (especially among Kurmis) (compare Dakkhini Hindostani *atha*) and *tho* (a Bundeli or Kanaui corruption of the Hindostani *tha*). We may note the usual Bundeli fondness for contractions, as in *l ahũ*, for *l ah' hũ*, I will say. The past tense of *den*, to give, is *dao* or *deo*. So *len*, to take.

We may also note that the word for ' (he or she) said ' is *lako*, not the feminine *lahi*, as in standard Bundeli.

In other respects these dialects closely follow ordinary Bundeli.

The following extract from a version of the Parable of the Prodigal Son will illustrate most of these peculiarities. I am indebted for it to Mr. L. N. Chowdhri. It is in the dialect used by women, and is an excellent example of the general language of the whole of central Ohhindwara.

BUNDLI (MIXED DIALECT)

(DISTRICT, CHHINDWARA)

(Assistant Surgeon L. N. Choudhury, 1899)

एक आदमी-को दो बेटे होते । उन-में-से छोटे-ने अपने बाप-से कहो दादा मेरो हिस्सा-को माल मे-खूँ दे-दो । इस-पर उस-ने अपनी घर जिन्दगी बाँट दियो । सुतके दिन वीतन न पाये कि छोटे बेटा सबरो माल-टाल इकठो कर-के दूर-के मुलक-में चलो गयो । और ओ-ने अपनी पूँजी वद-माँसी-में खरच कर-डारो । और जब ओ-ने सब खरच कर-डारो तब वो मुलक-में एक बड़ो भारी काल पड़ो और ओ-खूँ तगी होन लगी । और वह उस मुलक-के एक भले आदमी-को जोरे रहन-को चलो-गयो । इस आदमी-ने ओ-खूँ अपने खेतों-में सुवरो-के चराउन-के लाने भेजो । वह खुसी-से अपनी पेट फल फूल-से भरत-थो जे-खूँ सुवर खात-थे और कोई आदमी ओ-खूँ कछु नही देत-थे । जब वह आप-ई आओ तब ओ-ने यह कहो । मेरे बाप-के कितने तन्खाहदार नौकरों-को पूरी पूरी राटी खान-को और टेन-को मिलत-है और मैं भूखों मरत-हूँ । मैं अब उठ-के अपने दादा-के जोरे जाऊँ और ओ-से यह कहूँ कि दादा मैं तेरो और भगवान-को कसूरवार हूँ और मैं तेरो बेटा कहन-के लायक नई हूँ । मे-खूँ अपनी एक तन्खाहदार नौकर कर-के राख-ले ॥

TRANSLITERATION AND TRANSLATION.

Ek	ad'mi	ke	do	bete	hrte	Un mē se	chhote	ne	rp'nc
One	man	of	two	sons	were	Them in from	the younger	by	his own
bap se	haho			'dada,	mero	hissa ho	mal	me khū	de do '
father to	it was said,			'father,	my	share of the	property	me to	give up'
Is pai	us nē	ap'm	ghar jund'gā	bāt	dao				Mut'ke
Hei eupon	him by	his own	live- hood	having divided	was given				Many
din	bit'n	na	paye,	hī	chhotē	betā	sab'ho	mal tal	
days	to pass	not	were allowed	that	by the younger	son	all	property	

ik'tho kai ke dui ke mulak mē chalo gao rui o ne ap'ni
together made having distant country into it was gone away and him by his own
 pūji badmāsi mē kharach kai daro Aui jab o ne sab
fortune wickedness in expenditure was made And when him by all
 kharach kai daro tab wo mulak mē ek baro bhari kal paro
expenditure was made then that country in one very heavy famine fell
 aui o khū tangi hon lagi Aui wah us mulak ke ek bhale
and him to poverty to be began And he that country of one well to do
 ad'mi ke joie rahan ko chalo gro Is ad'mi ne o khū ap'ne
man of near live to went away This man by him to his own
 khetō mē suwaiō ke chauran ke lane bhejo Wah khusi se
fields in swine feeding of for it was sent He pleasure with
 ap'no pet phal phul se bhaiat tho je khū suwai khat the
his own belly fruits flowers with filling was which swine eating were
 aur koi ad'mi o khū kachhū nahī det the Jab wah ap i
and any men him to anything not giving were When he himself to
 ao tab o ne yah laho mere bap ke kit'ne tankhah dar
came then him by this was said my father of how many he ed
 nōl'io ko puri puri roti khan ko aui den ko milat hai aui māī
servants to full full bread eating for and giving for being got is and I
 bhukhō marat hū Māī ab uth ke ap'ne dadā ke joie
from hunger dying am I now arisen leaving my own father of near
 jahū rui o se yah kahū ki dada māī tero aui Bhag'wan ko
will go and him to this will say that father I of thee and God of
 kasuwar hū aui māī tero beta kahan ke layak nāī hū Me khū
sunner am and I thy son calling of worthy not am Me
 ap no ek tankhah dai nōkar kar ke rah le
fly own one he ed servant making keep

GĀOLĪ, RĀGHŌBANSĪ, AND KIRĀRĪ.

These are the dialects of the castes implied by their names. They are all reported from Chhindwara.

The number of speakers is estimated as follows :—

Gaoli	16,093
Raghobansi	3,114
Kirari	4,750
	<hr/>
TOTAL, SAY	24,000
	<hr/>

The dialects spoken by them were originally classed in the Rough List of Languages spoken in Ohhindwara District, as forms of Mālwi. As a matter of fact, they in no way differ from the ordinary broken Bundelī of the district. This will be amply shown by a few lines of the version of the Parable in each. Of the three Rāghōbansī borrows most freely from Hindōstānī.

[No 27]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (GAOLI)

(DISTRICT, OHHINDWARA)

कोई आदमी को दो छोकरे हथे । वो-में से नान्हे छोकरा-ने बाप-से
 कहो कि दादा मेरो हिस्सा कर-दे । तो ओ-के दादा-ने हिस्सा बाटा कर दथो ।
 सुतके दिन नहीं भये-हथे के नान्हे छोकरा ने अपनो सब धन ले-के दूर
 सुलख-खे चलो गयो ॥

TRANSLITERATION AND TRANSLATION.

Koi	ad'mi ko	do	chhok're	hathe	Wo me se	nanhe
<i>A certain</i>	<i>man to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra ne	bap se	kaho	hi,	'dada	mero	hisa kar de'
<i>son by</i>	<i>the father to</i>	<i>it was said</i>	<i>that,</i>	<i>'father,</i>	<i>my</i>	<i>share make'</i>
To o he	dada ne	hisa	bata	kar do	Mut'he	din nahĩ
<i>Then him of</i>	<i>the father by</i>	<i>share</i>	<i>divided</i>	<i>was made</i>	<i>Many</i>	<i>days not</i>
bhaye hathe he	nanhe	chhok'ra ne	ap'no	sab	dhan	le he
<i>become-were</i>	<i>that</i>	<i>the younger</i>	<i>son by</i>	<i>his own</i>	<i>all</i>	<i>wealth taken having</i>
dur	mulakh hhe	chalo gao				
<i>a far</i>	<i>country to</i>	<i>it was gone away</i>				

In the above the only point to be noticed is the way in which the case of the agent in *ne* is used for the subject of an intransitive verb in a past tense,—*chhok'ra ne chalo gao*, it was gone by the son, the verb being used impersonally, as in the Sanskrit *putrena gatam*

[No. 28.]

INDO-ARYAN FAMILY. CENTRAL GROUP.

WESTERN HINDI.

BUNDELI (RĀGHOBANSI).

(DISTRICT, OHINDWARA.)

कोई आदमी-के दो लड़के थे । वो-में-से छोटे-ने अपने दादा-से कहा
 के दादा धन-में-से जो मेरो हिस्सा बैठे सो मेहे देव । तब उन-के बाप-ने
 अपना सब धन बाट द्यो । वहीत दिन नहीं बीते कि छोटे लड़के-ने
 अपनी सब धन जमा कर-के दूर देस-को निकल-गयो ॥

TRANSLITERATION AND TRANSLATION.

Kōi	ād'mī-kē	dō	laṛ'kē	thē.	Wō-mē-sē	chhōṭē-nē
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>
ap'nē	dādā-sē	kahā	kō,	'dādā,	dhan-mē-sē	jō mērō hissā
<i>his-own</i>	<i>father-to</i>	<i>it-was-said</i>	<i>that,</i>	<i>'father,</i>	<i>wealth-in-from</i>	<i>what my share</i>
	baithē	sō	mēhē	dēv.'	Tab	un-kē bāp-nē
<i>may-sit</i>	<i>(i.e. may-be-calculated)</i>	<i>that</i>	<i>to-me</i>	<i>give.'</i>	<i>Then</i>	<i>them-of the-father-by</i>
ap'nā	sab	dhan	bāṭ	daō.	Bahōt	din nahī bitē
<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>having-divided</i>	<i>was-given.</i>	<i>Many</i>	<i>days not passed</i>
ki	chhōṭē	laṛ'kē-nē	ap'nō	sab	dhan	jamā kar-kē dūr
<i>that</i>	<i>the-younger</i>	<i>son-by</i>	<i>his-own</i>	<i>all</i>	<i>wealth</i>	<i>collected made-having a-far</i>
dēs-kō	nikal-gaō.					
<i>country-to</i>	<i>it-was-gone-out.</i>					

Here again we have an intransitive verb used impersonally with the subject in the case of the agent.

[No 29]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (KIRARI)

(DISTRICT CHHINDWARA)

कोई आदमी-के दो छोकरा हते । वो में-से नाने छोकरा ने अपने
 वाप-से कच्चे दादा धन-को जो हिस्सा मेरा है सो मेहे दे-दे । तो ओ-के
 दादा-ने हिस्सा बाँटा कर-दौ । सुत-के दिन नही भये-हते के छोटे छोकरा-ने
 अपने हिस्सा-को सवरो धन जमा कर-के दूर देस-को चलो गयो ॥

TRANSLITERATION AND TRANSLATION

Koi	ad'mi ke	do	chhok'ia	hate	Wo mē se	nāne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Them in from</i>	<i>the younger</i>
chhok'ra-ne	ap'ne	bp se	laho	'dadra dhan ko	jo hissa maia	
<i>son by</i>	<i>his own</i>	<i>father to</i>	<i>it was said</i>	<i>'father, wealth of</i>	<i>what share mine</i>	
hu so mhe	de de'		To o ke	dadra ne	hissā	b'ia
<i>is that to me</i>	<i>give away'</i>		<i>Then him of</i>	<i>the father by</i>	<i>the share</i>	<i>divided</i>
kai dū	mut'ke	din nahī	bhaye hate	ke	chhotē	chhok'ra ne
<i>was made</i>	<i>Many</i>	<i>days not</i>	<i>become were</i>	<i>that</i>	<i>the younger</i>	<i>son by</i>
ap'ne	hissā ko	sab'ho dhan	jama	kar ke	dū	des ko
<i>his own</i>	<i>share of</i>	<i>all wealth</i>	<i>collected</i>	<i>made having</i>	<i>a far</i>	<i>country to</i>
chalo gyo						
<i>it was gone away</i>						

Here again we have the same idiom with an intransitive verb

‘HINDĪ’ OF NAGPUR.

From the district of Nagpur, which lies immediately to the south of Ohhindwara, and of which the main Aryan language is Marāṭhī, 105,900 people were returned as speaking ‘Hindī.’ These people are not confined to any particular locality but are scattered all over the district. They, or their ancestors, hailed originally from the north. This ‘Hindī’ was provisionally classed as a form of Mālwi. On further enquiry it appears that it is not a sufficiently distinct speech to be called a dialect in its proper sense. The specimens show that it is a broken form of Bundēli, like that of Ohhindwara, but with a greater admixture of Marāṭhī. Indeed, owing to the influence of the schools of the district, which are, as a rule, Marāṭhī, that language is every day acquiring more and more influence, and will some day, no doubt, supersede the Bundēli element altogether.

The following specimen, consisting of a few lines of the Parable of the Prodigal Son, will illustrate the above remarks.

[No. 30.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDELI ('HINDI' OF NAGPUR).

(DISTRICT, NAGPUR.)

एक आदमी-खे दो पोछा हते । ओ-में-को नन्ही लरका बाप-खे किहे
दादा मोरे हिस्सा-को माल मो-खे दे-दे । फेर ओ-ने अपनी जिनगी-की दोई
पोछन-खे वाटनी कर-दई । आगे थोड़ेच दिन-में नन्हे पोछा-ने अपनी सब
धन सावडी । फेर ऊ दूसरे मुलक-में फिरन-खे गयो । वहाँ अपनी सब पैसा
ओ-ने चहुल-बाजी-में उड़ा-दओ ॥

TRANSLITERATION AND TRANSLATION.

Ek	ād'mi-khē	dō	pōryā	hatē.	Ō-mē-kō	nanhō	lar'kā
One	man-of	two	sons	were.	Them-in-of	the-younger	son(-by)
bāp-khē	kihē,	'dādā,	mōrē	hissā-kō	māl	mō-khē	dē-dē.'
The-father-to	it-was-said,	'father,	my	share-of	property	me-to	give-away.'
Phēr	ō-nē	ap'nī	jīn'gī-kī	dōi	pōryan-khē	bāṭ'nī	kar-dai.
Then	him-by	his-own	property-of	both	sons-for	share	was-made.
thōr-ēch	din-mē	nanhē	pōryā-nē	ap'nī	sab	dhan	sāw'dī.
a-few	days-in	the-younger	son-by	his-own	all	fortune	was-collected.
Phēr	ū	dūs'rē	mulak-mē	phiran-khē	gaō.	Wahā	ap'nō
Then	he	another	country-into	wander-to	went.	There	his-own
ō-nē	chahul-bāji-mē	urā-daō.					
him-by	profligacy-in	was-wasted.					

THE KOSHTĪ DIALECTS

The Koshtis or silk weavers of the Central Provinces numbered 137 891 in the Census of 1891. Of these some 12 000 were returned for this Survey as speaking special dialects. They were distributed as follows —

Chhindwara—	
Marathi Koshti	2 638
Hindi Koshti	604
	<hr/>
	3 242
Chandā	8 000
Bhandara	800
	<hr/>
TOTAL	12 042
	<hr/>

The rest of the Koshtis were reported to speak ordinary Marathi. With the exception of 604 in Chhindwara all these 12 042 were said to speak a special dialect of that language. To them may be added 2 650 Koshtis of Berar making a total of 14 692 who will be dealt with later on together with Kumbhari.

An examination of the specimens received from these localities shows that there is really no such thing as a special Koshti dialect. What is meant is that the Koshtis speak a corrupt mixture of Bundeli, Chhattisgarhi and Marathi of which the relative proportions of the constituents vary according to locality.

We have seen that the district of Chhindwara falls into two main tracts the *Balaghat* or Upland in the north of which the language is corrupt Bundeli and the *Zeiglat* or Low land to the south which forms in reality a portion of the Nagpur and Berar Plain. The Koshti dialect of the Balaghat is known as Hindi Koshti because it is more infected with Bundeli (as might be expected) than the Koshti dialect of the Zeighat.

It would be a waste of space to treat this jargon seriously. I shall give only a few lines of a version of the Parable of the Prodigal Son in the Hindi Koshti of Chhindwara and a short tale from Chandā where the Marathi element predominates.

[No 31]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLI (MIXED 'HINDI' KOSHTI)

(DISTRICT CHHINDWARA)

कोई मनुष्य-का दो पुत्र हताँ । उन-में-से छोटे-ने पिता-से कही दादा
 संपत्ती-में-से जो मोरो हिस्सा होय सो मो-खे दे दे । क-ने उन-खे अपनो धन
 बाँट दई । बहुत दिन नही भया-हताँ कि छोटे लडका सब कछु इकट्ठो
 कर-के दूर देश-खे चलियो गये ॥

TRANSLITERATION AND TRANSLATION.

Koi	manushya	ka	do	putra	hataĩ	Un-mẽ	chhote	ne
Any	man of		two	sons	were	Them in from	the younger	by
pita se	kahi,	'dada,	sampatti mĩ	so	jo	moro	hissā	hov
the father to	it-was said,	'father,	fortune in from	which	my	share	may be	
so	mo kha	di de	Ū ne	un kha	apno	dhan	hāt	
that me to	give away	Him by	them to	his own	fortune	having been	divided	
daĩ	Bahut	din	nahĩ	bhaya	hataĩ	hi	chhote	harĩ
was given	Many	days	not	become	were	that	the younger	son
all	hachhu	ikattbo	ka	dur	deś kha	chaliya	gaye	
things	collecting	a-distant	country to	went	away			

The Koshti of Chanda is much more mixed with Maiaṭhi. We may also note a sign of the dative (*na*) which appears to be borrowed from some dialect of Gujarati. It may be mentioned that many of the silk weavers of the Central Provinces originally came from Gujarat.

[No 32]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (MIXED KOSHTI DIALECT)

(DISTRICT, CHANDA)

एक मानुस-ला दुय लहान पोख्वा होता । एक पोख्वा आनि एक पोरगी । पोख्वा होतो वो रूपन फार साजरो होतो । पोरगी साधारन होती । एक दिवस वय दुय पोख्वा आरसा जवर खेलता खेलता पोख्वा पोरगी ला बलत बाई येन आरसा मा आमी देखवन कोन साजरो दिसत । पोरगी ला वो बेस नही वाटे । बला समजि की यो मला हिनाबसाठी बलत । मंग वा आपलो बाप जवर जाऊन भाई को गर्हाना सागीस । वा बलीस बाबा आरसा मा रूप देखून समाधान पावनु यो वायको को काम । वा-मा मानुसन मन दिनु नही । बाप दुय भन ला पोट संग धरून उन की सामाधानी करीस । वो बलीस पोख्वा हो तुम्ही भगडो नको । आज पासल तुम्ही दुय जन-ही दर-रोज आरसा-मा देखत जा ॥

TRANSLITERATION AND TRANSLATION

Ek manus la duy lahan poiya hota	Ek porya ani ek por'gi
One man to two small children were	One boy and one girl
Poiya hoto wo rup na phai saj'ro hoto	Por'gi sadharan
The boy was he appearance by very beautiful was	The girl common
hota ek diwas way duy poiya ar'sa jawar khel'ta khel'ta	
was One day those two children were near playing playing	
porya por'gi la balat, 'bai, ye na ar'sa ma ami dekh'ban kon saj'ro	
the boy the girl to says 'sister this man in we will see who beautiful	
dissat'	Por'gi la wo bes nahi wate
appears'	The girl to that well not was felt
hi, 'yo ma la hinab'sathi balat'	Mang wa ap'lo bap
that 'this (person) he to lowering for says'	Then she her own father
jawar jaun bhai ko gahana agis	Wa bals, 'baba
near having gone the brother of complaint told	She said, 'father,

aī'sa ma rup dekhun samadhan paw'nu yo bay'ho ho kam
mother in appearance having seen satisfaction to get this woman of business
 Wa ma manus na man dinu nahi Bap duy jhan la
It is man to mind to put is not (proper) The father the two persons to
 pot sang dharun un hi samadhan hui Wo balis 'porya
in east near having held them of satisfaction made He said 'children
 ho tumhi jhig'do naho Aj pāsai tumhi duy jan hi dar 10j
O you quarrel do not Today from you two persons even every day
 aī'sa ma dekhāt ja '
mother is continue to look '

KŌSHTĪ AND KUMBHĀRĪ OF BERAR

The Koshtis and Kumbhars of Berar speak also a corrupt form of Bundeli. The following is the number of speakers reported of each —

Koshti—	
Alola	300
Ellichpar	250
Buldana	2 100
	<hr/> 2 6 0
Kumbhari—	
Buldana	380
	<hr/> 3 980
TOTAL	<hr/> <hr/> 3 980

I give a specimen of Kumbhari which comes from Buldāna. The Koshti dialect is the same, and no specimen is required. Before doing so, I give a note on the Kumbhari dialects generally.

THE KUMBHĀR DIALECTS

It has been reported that the Kumbhars of the Central Provinces and of Berar have a dialect of their own which is called Kumbharī. The specimens received do not bear this out. All that is shown is that some of the Kumbhars of these provinces speak corrupt forms of the various local dialects of the localities which they inhabit. At the Census of 1891 the number of Kumbhars reported as existing in the Central Provinces and Berar was as follows —

Central Provinces	102 639
Berar	22 465
TOTAL	125 147

For the Survey the number of speakers of Kumbharī is as follows —

Central Provinces—	
Bhandara	30
Chhindwara	4 400
Chanda	1 000
	<hr/> 5 430
Berar—	
Akola	4 500
Buldana	580
	<hr/> 5 080
TOTAL	10 510

Of these the Bhandara Kumbharī is a corrupt Baghelī and has been dealt with under that dialect of Eastern Hindi (Vol VI pp 180 ff). The Kumbharī of Chanda is a corrupt Telugu and cannot be considered here. The Kumbhars of Akola have it turns out no special dialect. They speak the ordinary Warhadi of the district. There remain —

Kumbhar of Chhindwara	4 400
Buldana	580
TOTAL	4 980

Of the 4 400 Chhindwara Kumbhars some speak a corrupt Bundelī and others a corrupt Marathi. It is impossible to say how many speak each, and hence I perforce put the whole number under Bundelī. The Marathi form of their dialect has been dealt with under the Marathi of the Central Provinces (Vol VII p 295).

The Bundelī form of the Chhindwara Kumbharī is simply the broken Bundelī of the district and needs no exemplification.

The Kumbharī of Buldana is a corrupt mixture of Bundelī with Marathi and traces of Gujarati or Rajasthani. As a specimen I give a portion of a version of the Parable of the Prodigal Son. It will also suffice as a specimen of Berar Koshti.

[No 33]

INDO-ARYAN FAMILY.

CENTRAL GROUP,

WESTERN HINDI

BUNDELI (BROKEN DIALECT OF KUMBHARS)

(DISTRICT, BULDNA)

एक अदमी-को दो लडका थे । नन्हो वाप को कहानो लागो वा मोरे हिस्सा की जौनगी मो का दे । वाप ने आपनी जौनगी दोनो-मो वाट दर्द । थोडे दीन से नन्हो लडको आपनी जौनगी ले के देस-को उपर गवो । व्हॉ चैनवाजी से आपनी जौनगी सब उडा दीर्द । ए-का सब पैसा खर्च हो के बी देस-मो बडो काल पडो । ओ के वास्ते बडी आडचण पडी । फेर ओ एक आदमी-के तरफ जा रहा-है । उइ अदमी ने अपने खेत-मे डुकर राखवे-का घरे । व्हॉ ए अदमी न डुकानी खा डारे-को कोंडा-पर खुशी-से आपन पेट भरे हाते । परंतु ओ-को कि-ने ओ बी दय नही । ए-के वास्ते डू-की आखी उघडी । जब तो आपुन-सो कहा लागो मोरे वाप-के कितनेक नौकर-पास सुबो पुरको बचे ऐसे है । पण हम व्हॉ मुके मरते । फेर मै अब वाप-के तरफ जान हूँ ओ-का कहूँ की वा मै देव को ब तोरू भीत अपराधी हूँ । मै तारो लडका कहने माफक नही । मो का इ उपराध मोलकरी सरीखो लगाव ॥

TRANSLITERATION AND TRANSLATION

Ek	ad'mi	ko	do	lad'ka	the	Nanho	bap	ko	kahano	lago,
One	man	to	two	sons	were	The younger	father	to	to say	began,
'ba,	more	hissa	ki	jin'gi	mo	ka	de'	Bap	ne	ap'ni
'father,	my	share	of	property	me	to	give'	The father	by	his own
jin'gi	dono	mo	wat	du	Thode	din	se	nanho		
property	the two	amongst	dividing	was	given	A few	days	after	the younger	
lad'ko	ap'ni	jin'gi	le	ke	des	ko	upar	gawo	Whā	
son	his own	property	taken	having	country	to	over	went	There	
chain	baji	se	ap'ni	jin'gi	sab	uda	du	h	ka	sab
money	making	with	his own	property	all	was	squandered	His	all	money
lharch	no	ke	vi	des	mo	bado	kal	pado,	o	ke
having	been	spent	that	country	in	a	great	famine	fell,	that
ad'chan	padi	Pher	o	ek	ad'mi	ke	tuaph	ja	raha	hu
difficulty	fell	Then	he	one	man	of	towards	going	remained	That

[illegible]

STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDĪ.

STANDARD LIST OF WORDS AND

English.	Hindostāni (Delhi).	Dakhni of Bombay.	Vernacular Hindostāni (Upper Doab).
1. One . . .	Ek . . .	Ek . . .	Ek . . .
2. Two . . .	Do . . .	Do . . .	Do . . .
3. Three . . .	Tin . . .	Tin . . .	Tin . . .
4. Four . . .	Ohār . . .	Ohār . . .	Ohār . . .
5. Five . . .	Pāch . . .	Pāch . . .	Pāch . . .
6. Six . . .	Chha . . .	Chhā . . .	Chha . . .
7. Seven . . .	Sāt . . .	Sāt . . .	Sāt . . .
8. Eight . . .	Āth . . .	Āth . . .	Āth . . .
9. Nine . . .	Nau . . .	Nav . . .	No . . .
10. Ten . . .	Das . . .	Das . . .	Das . . .
11. Twenty . . .	Bis . . .	Bis . . .	Bis . . .
12. Fifty . . .	Paohās . . .	Paohās . . .	Pāchohās . . .
13. Hundred . . .	Sau . . .	Saw . . .	So . . .
14. I . . .	Maī . . .	Maī . . .	Mē . . .
15. Of me . . .	Mērā . . .	Mērā . . .	Mērā . . .
16. Mine . . .	Mērā . . .	Mērā . . .	Mērā . . .
17. We . . .	Ham . . .	Ham . . .	Ham . . .
18. Of us . . .	Hamārā . . .	Hamārā, apnā . . .	Mhārā . . .
19. Our . . .	Hamārā . . .	Hamārā, apnā . . .	Mhārā . . .
20. Thou . . .	Tū . . .	Tū . . .	Tū . . .
21. Of thee . . .	Tērā . . .	Tērā . . .	Tērā . . .
22. Thine . . .	Tērā . . .	Tērā . . .	Tērā . . .
23. You . . .	Tum . . .	Tum . . .	Tum . . .
24. Of you . . .	Tumhārā . . .	Tumārā . . .	Thārā . . .
25. Your . . .	Tumhārā . . .	Tumārā . . .	Thārā . . .

SENTENCES IN WESTERN HINDI

B ngur	Bra Bhāṣa	English
Ek	Ek eku	1 One
Do	Dua	2 Two
T n	T n t n	3 Three
Ch r	Ch r ch	4 Four
P ch	P ch	5 Five
Chh	Chh n	6 Six
Satt	S t	7 Seven
Atth	A h	8 Eight
Nā	Nān	9 Nine
Das	Das	10 Ten
B s	B s	11 Twenty
P ch s	Paoh s	12 Fifty
Sau	Sau	13 Hundred
Ma	Hū ma	14 I
Mān	Merau meryau	15 Of me
M n	M rau m rya	16 Mine
Ham hame	Ham	17 We
Ihar	Ham au ham yau	18 Of us
Mh n	Ham rau hamāryau	19 Our
Thu tu ta	T	20 Then
Ter	T s au teryau	21 Of thee
T r	T rau t rya	22 Thine
Ti am taml	T m	23 You
Tl r	Taml rau taml jau th n th rya	24 Of you
Th r	T ml rau tamh rya l r n th y u	25 Your

English.	Hindōstānī (Delhī).	Dakṛinī of Bombay.	Vernacular Hindōstānī (Upper Doab).
26. He	Woh	Wō, woh	Ō, oh
27. Of him	Us-kā	Us-kā	Us-kā
28. His	Us-kā	Us-kā	Us-kā
29. They	Wē	Wē, o	Wē
30. Of them	Un-kā	Un-kā	Un-kā
31. Their	Un-kā	Un-kā	Un-kā
32. Hand	Hāth	Hāth	Hāt
33. Foot	Pāw	Pāw	Pfī
34. Nose	Nāk	Nāk	Nāk
35. Eye	Ākh	Ākh	Ākh
36. Mouth	Mūh	Mū	Mūh
37. Tooth	Dāt	Dāt	Dāt
38. Ear	Kān	Kān	Kān
39. Hair	Bāl	Bāl	Bāl
40. Head	Sir	Śir	Sir
41. Tongue	Zabān	Jibh	Jib
42. Belly	Pēt	Pēt	Pēt
43. Back	Piṭh	Piṭh	Piṭh
44. Iron	Lohā	Lauwā	Lohā
45. Gold	Sonā	Sunnā	Sonnā
46. Silver	Chēdi	Chēdi	Chēdi
47. Father	Bāp	Bāp	Bāppā
48. Mother	Mā	Mā	Mā
49. Brother	Bhāi	Ītār	Bhāi
50. Sister	Bahin	Bhain	Bāhāy, bobbo
51. Man	Ādmi	Ādmi, marad	Yād*mi, māgas
52. Woman	‘Aurat	Aurat	Lughī, hīr-bānū

Bangaru	B Bhalha	Eng h
Oh	Wah buh gu gwa	He
Us la	Wa lau b lau gwa lau	7 Of h m
Us la	Wa lau bu lau gwa lau	3 H s
Wa oh	Wē bē gwē	2 They
Un la	W n lau b n lau gan kn!	2 Of them
Un la	W n lau b n lau gan lau	1 The
Hath	Hathu l tu	Hand
Pa r	Pa u	3 Foot
Nakl	Nak n l	4 No e
Akh	Ākh	3 I e
Muh	Mauh muh ran	6 Mo h
Dand	D tu	Tooth
Kēn	K nu	12 Fa
Bal	Barn	9 Ha
Sir	Mīra	0 Head
Jib	J bh	11 Tongue
P t	P n	10 Bell
Dhā	Pith	1 Back
Lōy	Lol u	14 Iro
Sōna	S unau	4 Gold
Cl il	Cl di	16 Silver
B bbf	Kall i	1 Eagle
M	Amu ma yō	18 Motl
Bla1	Bla y bla k ra b m	19 Brotl er
Bib1	Bha n	50 S ste
M nas	Tōg ma1du n s	1 Man
Bayyau	I p i l a n	50 Woman

English	Hindustani (Deh)	Dakhni of Bombay	Vernacular Hindustani (Upper Deccan)
53 Wife	B	Aarut	Lugat ghar wali
54 Child	Bacheha	Bachoh	Ulad jatag hale
55 Son	Besar la	Betr	Betta
56 Daughter	Betar ki	Bet	Bett di
57 Slave	Gulam	Gulam	Gulam
58 Cultivator	Kshetr	Khetut	Jott bowa ik san
59 Shepherd	Gala j	Ding r	Galar ya
60 God	Kunda	Thuda Allah	Bhaawan Ram j
61 Devil	Shaitan	Satan	Dana
62 Sun	Saraj	Sur j	Suraj
63 Moon	Chad	Chad	Ch d
64 Star	Sata	Tara	T ra
65 Fire	Ag	Ag	Ag
66 Water	Pan	Pant	Pant
67 House	Makan	Gha	Ghar
68 Horse	Ghōra	Ghōra	Ghōra
69 Cow	Gau gay	Gai	Ga
70 Dog	Kutta	Kutta	Kutta
71 Cat	Bil	Bilr	Bilr
72 Cock	Murg	Murga	Murg
73 Duck	Battakh	Badalh	Battakh
74 Ass	Gadha	Gaddha	Gadha
75 Camel	Ut	Ut	Ut
76 Bird	Paranda	Palhoia paulh	Chirya
77 Goat	Ja	J	Ja
78 Eat	Kha	Kha	Kha
79 Sit	Baith	Baith	Baith

I	I २, I II	I २, I
112	(122) 112	7 Wife
Child	Bala elant elia rā	54 Child
B	B २ १ १	• Son
Chiter	B २ २ १ १ १ १	1 Daughter
Nakr	Gul ru tab'la	7 Slave
Karur	Kur ru	52 Cultivator
P 1	(orary)	30 Shepherd
Rat	I an'm sura Bhag'm na	60 God
Stian	Sut ru	61 Devil
Sury	Surya २ १ १ १	62 Sun
Chai l	Chai dā	63 Moon
T rah	Tarur	64 Star
A	Ag	65 Fire
Pani	Pāni	66 Water
Dhund	Bakhari	67 House
Gharp	Cl १ १	68 Horse
Dl an II	Gay १	69 Cow
Kutta	Kutta	70 Dog
Billi	Bilava	71 Cat
Kakkni	Murg १	72 Cock
Battal	Battal	73 Duck
Khotti	Ca'la gadh १	74 Ass
Uth	Ūta	75 Camel
Ch १	Ch २ २ २ २	76 Bird
Tur	J २, १ २	77 Go
Tim	Kl २ १ १ १ १ १	78 Eat
Ba	Ba th	79 Sit

English.	Hindustānī (Delhi).	Dakḥiṇ of Bombay.	Vernacular Hindustānī (Upper Doab).
80. Come	Ā	Ā	Āw
81. Bent	Mār	Mār	Mār
82. Stand	Kharā hō	Kharā (sic) hō	Kharā hō
83. Die	Mar	Mar	Mar
84. Give	Dē	Dē	Dē
85. Run	Bhāg	Bhāg	Bhāg, dōr
86. Up	Upar	Ūpar	Uppar
87. Near	Nazdik	Najik, jās	Nēpō
88. Down	Nichē	Nichē, talē	Tajē
89. Far	Dūr	Dūr	Dūr
90. Before	Peshṭar, pah'lē	Sāmnē	Pah'lē, sāh'ml
91. Behind	Pichhē	Pichhē	Pichhē
92. Who?	Kaun	Kaun	Kōq
93. What?	Kyā	Kyā	Kō
94. Why?	Kyū	Kyū	Kyū
95. And	Aur	Nē, anē, hōr, aur	Ar, har, or, aur
96. But	Lekin	Pan, lēkin, magar	Par, kiai
97. If	Agar	Agar, jō	Ajyā, jō
98. Yes	Hā	Hā, hoy	Hā
99. No	Nahī	Naī	Nī, nā
100. Alas	Afsōs	Arē, rē, tobā	Wah
101. A father	Bāp	Bāp	Bāppū
102. Of a father	Bāp-kā	Bāp-kā	Bāppū-kā
103. To a father	Bāp-kō	Bāp-kō, -kū	Bāppū-kū, -nū, -nō
104. From a father	Bāp-sē	Bāp-sē	Bāppū-tē, -tō
105. Two fathers	Do bāp	Do bāp	Do bāppū
106. Fathers	Bāp	Bāp	Bāppū

Bangaru	Braj Bhakha	English
Ā	Ā	80 Come
Mar	M r p t	81 Beat
Khar	Th rē hōu	82 Stand
Mar	Mar mayjan	83 Die
De	Deu	84 Give
Bhaj	Bhaj jai bhagī jan	85 Run
Upar	Upar	86 Up
Nere	Janiaĩ dhing	87 Near
Heth	Nichaiĩ	88 Down
Paie	Du i	89 Far
Samānp	Agaiĩ samūhi	90 Before
Pachhe	Pichhaiĩ pichhaiĩ	91 Behind
Kauu	Kō	92 Who ?
Ke lai	Ka lahu	93 What ?
Kyũ	K e kũ lahō kũ	94 Why ?
Hor	Auru	95 And
Par	Par	96 But
Je	Jan	97 If
Hĩ	Āhō hĩ hĩ	98 Yes
Nahi	Nāi, n īhi	99 No
Soch	H i hāi arōro	100 Alas
Babbu	D u	101 A father
Babbu kē	Dāu lau	102 Of a father
Babbu tē te	Dau kē kē laĩ	103 From a father
Babbu ka mē tē	Da sū	104 From a father
Dō babbu	Dwaĩ dau	105 Two fathers
Ghaĩ ē babbu	Dau	106 Tailors

English.	Hindōstānī (Delhī).	Dakṛinī of Bombay.	Vernacular Hindōstānī (Upper Doab).
107. Of fathers . . .	Bāpū-kā . . .	Bāpū-kā . . .	Bāppū-kā . . .
108. To fathers . . .	Bāpū-kō . . .	Bāpū-kō, -kū . . .	Bāppū-kū, -nū, -nō . . .
109. From fathers . . .	Bāpū-sē . . .	Bāpū-sē . . .	Bāppū-tē, -tē . . .
110. A daughter . . .	Lar*ki . . .	Bēṭī . . .	Bēṭī . . .
111. Of a daughter . . .	Lar*ki-kā . . .	Bēṭī-kā . . .	Bēṭī . . .
112. To a daughter . . .	Lar*ki-kō . . .	Bēṭī-kū, . . .	Bēṭī . . .
113. From a daughter . . .	Lar*ki-sē . . .	Bēṭī-sē . . .	Bēṭī . . .
114. Two daughters . . .	Do lār*kiyā . . .	Do bēṭiyā . . .	Do bēṭī . . .
115. Daughters . . .	Lār*kiyā . . .	Bēṭiyā . . .	Bēṭī . . .
116. Of daughters . . .	Lār*kiyō-kā . . .	Bēṭiyā-kā . . .	Bēṭī-kā . . .
117. To daughters . . .	Lār*kiyō-kō . . .	Bēṭiyā-kū . . .	Bēṭī-kū, -nū, -nō . . .
118. From daughters . . .	Lār*kiyō-sē . . .	Bēṭiyā-sē . . .	Bēṭī-tē, -tē . . .
119. A good man . . .	Ēk nēk ādmī . . .	Ēk aḥchhā ādmī . . .	Chokkhā yād*mi . . .
120. Of a good man . . .	Ēk nēk ādmī-kā . . .	Ēk aḥchhā ādmī-kā . . .	Chokkhā yād*mi-kā . . .
121. To a good man . . .	Ēk nēk ādmī-kō . . .	Ēk aḥchhā ādmī-kū . . .	Chokkhā yād*mi-kū, -nū, -nō . . .
122. From a good man . . .	Ēk nēk ādmī-sē . . .	Ēk aḥchhā ādmī-sē . . .	Chokkhā yād*mi-tē, -tē . . .
123. Two good men . . .	Do nēk ādmī . . .	Do aḥchhā ādmī . . .	Do chokkhā yād*mi . . .
124. Good men . . .	Nēk ādmī . . .	Aḥchhā ādmī . . .	Chokkhā yād*mi . . .
125. Of good men . . .	Nēk ādmiyō-kā . . .	Aḥchhā ādmī-kā . . .	Chokkhā yād*myū-kā . . .
126. To good men . . .	Nēk ādmiyō-kō . . .	Aḥchhā ādmī-kū . . .	Chokkhā yād*myū-kū, -nū, -nō . . .
127. From good men . . .	Nēk ādmiyō-sē . . .	Aḥchhā ādmī-sē . . .	Chokkhā yād*myū-tē, -tē . . .
128. A good woman . . .	Ēk nēk 'aurat . . .	Ēk aḥchhī aurat . . .	Chokkhā bir-bānnī . . .
129. A bad boy . . .	Ēk kharāb lar*ka . . .	Ēk kharāb chhōrā . . .	Bhūṇā lōṇā . . .
130. Good women . . .	Nēk 'aurat . . .	Aḥchhī aurat . . .	Chokkhī bir-bānnī . . .
131. A bad girl . . .	Ēk kharāb lar*ki . . .	Ēk kharāb chhōkri . . .	Bhūṇī lōṇī . . .
132. Good . . .	Nēk, aḥchhā . . .	Aḥchhā . . .	Chokkhā . . .
133. Better . . .	Bēhtar . . .	(Us-sē) aḥchhā . . .	Ghaṇā chokkhā . . .

Ba gurū	Braj Bākh	Engl ish
Babbu ~ ka	Dauni kau	107 Of fathers
D bba ~ ti	Dauni ku kau kau	108 To fathers
Babbu~ ka ni ti	Dauni su	109 From fathers
Chhōra	Bitiya	110 A daughter
Chhōra ka	Bitiya kau	111 Of a daughter
Chhōra ti	Bitiya ku kau kau	112 To a daughter
Chhōra ka ni ti	Bitiya su	113 From a daughter
Dō chhōryi	Dwaī bitiyā	114 Two daughters
Chhōry	Bitiya	115 Daughters
Chhōry ~ ka chhōryā ~ ka	Bitiyani kau	116 Of daughters
Chhōryā ti	Bitiyani ku kau kau	117 To daughters
Chhōry ~ ka ni ti	Bitiyani su	118 From daughters
Ek chhēl manas	Ek bhale madda	119 A good man
Ek chhēl manas ka	Ek bhale madd kau	120 Of a good man
Ek chhēl manas ti	Ek bhale madd ku kau kau	121 To a good man
Ek chhēl manas ka ni ti	Ek bhale madd su	122 From a good man
Dō chhēl mānas	Dwaī bhale madd	123 Two good men
Chhēl manas	Bhale madd	124 Good men
Chhēl manas ~ ka	Bhale maddani kau	125 Of good men
Chhēl manas ti	Bhale maddani ku kau kau	126 To good men
Chhēl manas ~ ka ni ti	Bhale maddani su	127 From good men
Ek chhēl bayyar	Ek bhālī bayari	128 A good woman
Ek bhun tā chhurāt	Ek bhāṛī chhaurī	129 A bad boy
Chhēl bayyar	Bhālī bayari	130 Good women
Ek bhun tā chhōra	Ek bhāṛī chhaurī	131 A bad girl
Chhēl chhail	Bhālī .	132 Good
Aur chhēl	Nāīk bhālī	133 Better

English.	Hindustāni (Delhi).	Dakhni of Bombay.	Verasatār Hindustāni (Upper Doab).
131. Best . . .	Sab-se ^h nechehā, nihāyat ^h 'umda.	Sab-se ^h nechehā . . .	Sab-se ^h gharā chokhlā . . .
135. High . . .	Ūchā . . .	Ūchā . . .	Unchehā . . .
136. Higher . . .	Ziyāda Ūchā . . .	Us-se ^h Ūchā . . .	Gharā unchehā . . .
137. Highest . . .	Sab-se ^h Ūchā . . .	Sab-se ^h Ūchā . . .	Sab-se ^h gharā unchehā . . .
138. A horse . . .	Gharā . . .	Gharā . . .	Gharā . . .
139. A mare . . .	Gharī . . .	Gharī . . .	Gharī . . .
140. Horses . . .	Gharē . . .	Gharē . . .	Gharē . . .
141. Mares . . .	Gharīyā . . .	Gharīyā . . .	Gharī . . .
142. A bull . . .	Sā . . .	Ek bail . . .	Bijār, goh'rā . . .
143. A cow . . .	Gāy . . .	Ek gāi . . .	Gā . . .
144. Bulls . . .	Sā . . .	Bailā . . .	Bijār, goh'rē . . .
145. Cows . . .	Gāyē . . .	Gāyā . . .	Gā . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kutī . . .	Kuttī . . .	Kutīyā . . .
148. Dogs . . .	Kuttē . . .	Kuttē . . .	Kuttē . . .
149. Bitches . . .	Kutīyā . . .	Kuttīyā . . .	Kutīyā . . .
150. A he-goat . . .	Bak'rā . . .	Bokar . . .	Bak'rā . . .
151. A female goat . . .	Bak'rī . . .	Bak'rī . . .	Bak'rī . . .
152. Goats . . .	Bak'rē . . .	Bak'rē . . .	Bak'rē . . .
153. A male deer . . .	Hiran . . .	Nar har'rah . . .	Hirar . . .
154. A female deer . . .	Hirānī . . .	Hirānī . . .	Hirānī . . .
155. Deer . . .	Hiran . . .	Haran . . .	Hirar . . .
156. I am . . .	Mañ hū . . .	Mañ hū . . .	Mē hū . . .
157. Thou art . . .	Tū hai . . .	Tū hai . . .	Tū hē . . .
158. He is . . .	Woh hai . . .	Wo hai . . .	Ō hē . . .
159. We are . . .	Ham hañ . . .	Ham hai . . .	Ham hū . . .
160. You are . . .	Tom hō . . .	Tum hō . . .	Tam hō . . .

Bangaru	Bray Bhalha	Engl sh
Ghane te ghana chhel	Sab su bhalau	34 Best
Ucha	Ūc au	35 High
Aur ūcha	Nañk uchau	136 Higher
Ghane te ghana ūcha	Sab su uol au	137 Highest
Ghōra	Ūk ghōra	138 A horse
Gl ōr'a	Ēk gl ūriya	139 A mare
Ghōre	Ghōra	140 Horses
Ghōr'iyā	Ghūriya	141 Mares
Khugir	Ēka sara eka bīyara	142 A bull
Dhandi	Ēk gaiya	143 A cow
Khug'rē	S̃r	144 Bulls
Dhandyā	Gaiya	145 Cows
Kutta	Ēk kutt	146 A d g
Kutta	Ēk kut ya	147 A bitch
Kutlo	Kutta	148 Dogs
Kuttyā	Kuttya	149 Bitches
Bak'ra	Ēk bok'ra	150 A he goat
Bak'ri	Ēk bok'ri	151 A female goat
Bak'ryā	Bok'ri	152 Goats
Mi ag	Ēku hinna	153 A male deer
Mirag'mi	Ēk hinna	154 A female deer
Mirag	Hinn	155 Deer
Mañ hñ sñ bñ sñ	Mañ hñ mañ u	156 I am
Tū ha sai l sñ	Tu hai t ai	157 Thou art
Oh ha sai ho se	Wuh hai gu ai	158 He is
Ham lañ sañ	Ham lañ ham añ	159 We are
Tham hō sō	Fam han tam au	160 You are

English.	Hindōstānī (Delhī).	Dakḥinī of Bombay.	Vernacular Hindōstānī (Upper Doab).
161. They are . . .	Wē haī	Wē hai	Wē hē
162. I was . . .	Maī thā	Maī thā, athā	Mē thā
163. Thou wast . . .	Tū thā	Tū thā, athā	Tū thā
164. He was . . .	Woh thā	Wē thā, athā	Ō thā
165. We were . . .	Ham thē	Ham thē, athē	Ham thē
166. You were . . .	Tum thē	Tum thē, athē	Tam thē
167. They were . . .	Wē thē	Wē thē, athē	Wē thē
168. Be	Ho	Ho	Ho
169. To be	Honā	Honā	Honā
170. Being	Hotā	Hotā	Hottā
171. Having been . . .	Hē-kar	Hē-ko	Huā
172. I may be . . .	Maī hoū	Maī hoū	Mē hū
173. I shall be . . .	Maī hoūgā	Maī hoūgā	Mē hūgā
174. I should be . . .	Maī hotā	Maī hotā	Mē hottā
176. Bent	Mār	Mār	Mār
176. To beat	Mār-nā	Mār-nā	Mār-nā, mārap
177. Beating	Mār-tā	Mār-tā	Mār-tā
178. Having beaten . . .	Mār-kar	Mār-ko	Mār-kai
179. I beat	Maī mār-tā-hū	Maī-nē mār-tā-hū	Mē mārū
180. Thou beatest . . .	Tū mār-tā-hai	Tū-nē mār-tā-hai	Tū mārē
181. He beats	Woh mār-tā-hai	Wē mār-tā-hai	Ō mārē
182. We beat	Ham mār-tā-haī	Ham mār-tā-hai	Ham mārē
183. You beat	Tum mār-tā-hē	Tam mār-tā-hē	Tam mārē
184. They beat	Wē mār-tā-haī	Wē mār-tā-hai	Wē mārē
185. I beat (<i>Past Tense</i>) . . .	Maī-nē mārā	Maī-nē mārā	Mē mārā
186. Thou beatest (<i>Past Tense</i>). . .	Tū-nē mārā	Tū-nē mārā	Tē mārā
187. He beat (<i>Past Tense</i>) . . .	Un-nē mārā	Un-nē mārā	Us-nē mārā

Bāgarū.	Braj Bhākhā.	English.
Oh haĩ, saĩ	Wē haĩ, gwē aĩ	161. They are.
Maĩ thā	Maĩ hau (or au), hē (or ē).	162. I was.
Tū thā	Tu hau, hē	163. Thou wast.
Oh thā	Wah hau, gu hē	164. He was.
Ham thē	Ham hai, hē	165. We were.
Them thē	Tum hai, hē	166. You were.
Oh thē	Wē hai, gwē hē	167. They were.
Hō	Hōu	168. Be.
Hōpā	Haibau	169. To be.
Hōdā	Hōtu	170. Being.
Hō-kar	Hwāi-kai, hai-kē	171. Having been.
.....	Maĩ hōū	172. I may be.
Maĩ hōgā	Maĩ hōgāu	173. I shall be.
.....	.....	174. I should be.
Mār	Māri (sing.), mārau (pl.)	175. Beat.
Mār'pā	Māribau	176. To beat.
Mār'dā	Māratu, mātta	177. Beating.
Mār-kar	Māri-kai, -kē	178. Having beaten.
Maĩ mārū-sā	Maĩ māraru(mātta)-hā, mai mātū.	179. I beat.
Tū mārū-sai	Tū māraru(mātta)-hai, tū māttai.	180. Thou beatest.
Oh mārū-sai	Wah māraru(mātta)-hai, gu māttai.	181. He beats.
Ham mārū-sai (not sai)	Ham māraru(mātta)-hai, ham māttai.	182. We beat.
Tamhē mārū-sē	Tum māraru(mātta)-hau, tum māttau.	183. You beat.
Waĩ mārū-sai (not sai)	Wē māraru(mātta)-hai, gwē māttai.	184. They beat.
Mai-nē mārūyā	Maĩ-nē mārūyau	185. I beat (<i>Past Tense</i>).
Tai-nē mārūyā	Tai-nē mārūyau	186. Thou beatest (<i>Past Tense</i>).
Ua-nē mārūyā	Wā-nē (hā-nē, gwā-nē) mārūyau.	187. He beat (<i>Past Tense</i>).

English.	Hindōstāni (Delhi).	Dakhni of Bombay.	Vernacular Hindōstāni (Upper Doab).
188. We beat (<i>Past Tense</i>)	Ham-nē mārā . . .	Ham-nē mārā . . .	Ham-nē mārā . . .
189. You beat (<i>Past Tense</i>)	Tum-nē mārā . . .	Tum-nē mārā . . .	Tam-nē mārā . . .
190. They beat (<i>Past Tense</i>)	Unhō-nē mārā . . .	Un-nē mārā, wō mārā	Un-nē mārā . . .
191. I am beating . . .	Maĩ mār-tā-hū . . .	Maĩ mār-tā-hū . . .	Mē mārū-hū . . .
192. I was beating . . .	Maĩ mār-tā-thā . . .	Maĩ mār-tā-thā . . .	Mē mārū-thā, mē mārō-thā .
193. I had beaten . . .	Maĩ-nē mārā-thā . . .	Maĩ-nē mārā-thā . . .	Mē mārū-thā . . .
194. I may beat . . .	Maĩ mārū . . .	Maĩ mārū . . .	Mē mārū . . .
195. I shall beat . . .	Maĩ mārūgā . . .	Maĩ mārūgā . . .	Mē mārūgā . . .
196. Thou wilt beat . . .	Tū mārēgā . . .	Tū mārēgā . . .	Tū mārēgā . . .
197. He will beat . . .	Woh mārēgā . . .	Wo mārēgā . . .	Ō mārēgā . . .
198. We shall beat . . .	Ham mārēgē . . .	Ham mārēgā . . .	Ham mārēgē . . .
199. You will beat . . .	Tum mārēgē . . .	Tum mārēgā . . .	Tam mārēgē . . .
200. They will beat . . .	Wē mārēgē . . .	Wō mārēgā . . .	Wē mārēgē . . .
201. I should beat . . .	Maĩ mār-tā . . .	Maĩ mār-tā . . .	Mē mār-tā . . .
202. I am beaten . . .	Maĩ mārā-jātā-hū . . .	Maĩ mārā-jātā-hū . . .	Mē mārā-jātā-hū . . .
203. I was beaten . . .	Maĩ mārā-gayā . . .	Maĩ mārā gayā . . .	Mē mārā gayā . . .
204. I shall be beaten . . .	Maĩ mārā-jāūgā . . .	Maĩ mārā-jāūgā . . .	Mē mārā-jāūgā . . .
205. I go . . .	Maĩ-jātā-hū . . .	Maĩ-jāū or-jātā-hū . . .	Mē-jāū . . .
206. Thou goest . . .	Tū-jātā-hai . . .	Tū-jātā-hai . . .	Tū-jā . . .
207. He goes . . .	Woh-jātā-hai . . .	Wo-jātā-hai . . .	Ō-jā, jā . . .
208. We go . . .	Ham-jātā-hai . . .	Ham-jātā-hai . . .	Ham-jā, jā . . .
209. You go . . .	Tum-jātā-ho . . .	Tam-jātā-ho . . .	Tam-jā . . .
210. They go . . .	Wē-jātā-hai . . .	Wō-jātā-hai . . .	Wē-jā, jā . . .
211. I went . . .	Maĩ gayā . . .	Maĩ gayā . . .	Mē gayā, giyā . . .
212. Thou wentest . . .	Tū gayā . . .	Tū gayā . . .	Tū gayā, giyā . . .
213. He went . . .	Woh gayā . . .	Wō gayā . . .	Ō gayā, giyā . . .
214. We went . . .	Ham gayā . . .	Ham gayā . . .	Ham gayā . . .

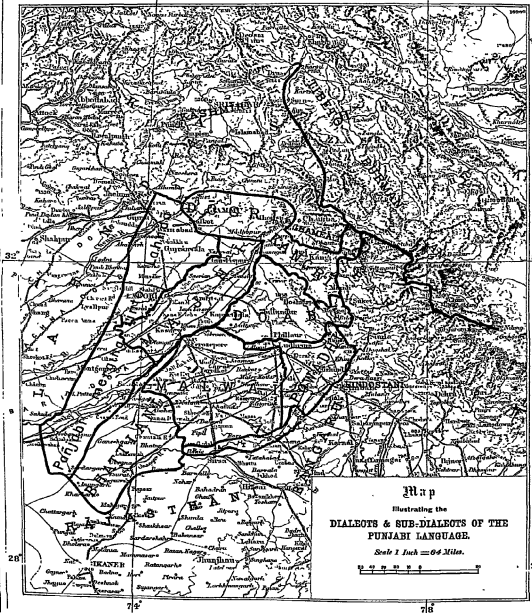
Benguru	Brij Bhakha	English
Mha nē marya	Ham nē maryan	188 We beat (<i>Past Tense</i>)
Tha ne marya	ſum nē maryan	189 You beat (<i>Past Tense</i>)
Un nē marya	Win nē (hun nē gun nē) maryan	190 They beat (<i>Past Tense</i>).
Maĩ marũ sũ	Maĩ matiu	191 I am beating
Maĩ mar riyũ tha	Maĩ mar rahyan	192 I was beating
Maĩ ne marya thē	Maĩ ne maryan au	193 I had beaten
	Maĩ marũ	194 I may beat
Maĩ marũga	Maĩ marũgan	195 I shall beat
Tũ marũga	Tu marũgan	196 Thou wilt beat
Oh mareg :	Wah marũgan	197 He will beat
Ham marũge	Ham marũgē	198 We shall beat
Tham maregē	Tum marũgo	199 You will beat
Oh marũge	We marũge	200 They will beat
		201 I shoud beat
Maĩ marya janda hũ	Maĩ maryan jũtũ	202 I am beaten
Maĩ marya gaya	Maĩ maryan j tu an	203 I was beaten
Maĩ marya jũgũ	Maĩ maryan jũrgan	204 I shall be beaten
Maĩ jũũ sũ	Maĩ jutũ	205 I go
Tũ jawē sai	Tu jatu ai	206 Thou goest
Oh jawũ sai	Wah jatu ai	207 He goes
Ham jũē saĩ	Ham jũtaĩ	208 We go
Tham jũē sē	Tam jũtan	209 You go
Oh jũwē saĩ	We jũtaĩ	210 They go
Maĩ gay :	Maĩ gayan	211 I went
Tũ gỹ :	Tu goyan	212 Thou wentest
Oh gayũ	Wah gayan	213 He went
Ham gao	Ham ga	214 We went

English.	Hindostānī (Delhi).	Dakhnī of Bombay.	Vernacular Hindostānī (Upper Doab).
215. You went . . .	Tum gayē . . .	Tum gayē . . .	Tam gayē . . .
216. They went . . .	Wē gayē . . .	Wo gayē . . .	Wē gayē . . .
217. Go . . .	Jā . . .	Jā . . .	Jā . . .
218. Going . . .	Jātā . . .	Jātā . . .	Jāttā . . .
219. Gone . . .	Gayā . . .	Gayā . . .	Gayā, giyā . . .
220. What is your name ?	Tumhārā nām kyā hai ?	Tumhārā nām kyā hai ?	Tērā kē nā hē ?
221. How old is this horse ?	Is ghōṛē-ki 'umr kyā hai ?	Yē ghōṛē-ki umr kitnī hai ?	Yā ghōṛē kai baras-kā ?
222. How far is it from here to Kashmir ?	Yahū-sē Kāshmir kit'nī dūr hai ?	Hyā-sē Kāshmir kitnē (sic) dūr hai ?	Hīntar Kasmir kit'nī dūr hē ?
223. How many sons are there in your father's house ?	Tumhārē bāp-kē ghar-mē kit'nē bēṭē hai ?	Tumārē bāp-kē ghar-mē kitnē bēṭē hai ?	Tērē bāppū-kē ghar-mē kai bēṭē ?
224. I have walked a long way to-day.	Maī āj bahut chālā-hū .	Āj maī bahōt chālā .	Āj mā bahōt dūr-jō pāṭh gayā.
225. The son of my uncle is married to his sister.	Mērē chachā-kē laṛ'kē-ki us-kē bahin-sē shādī hui-hai.	Mērē /chachā-kē bāṭē-nē us-ki bhain-sē shādī kiyā (sic).	Mērē chāchchā-kē bēṭṭē-kā byāh us-ki bāhān-ki sāth hūā.
226. In the house is the saddle of the white horse.	Ghar-mē safed ghōṛē-kā zin hai.	Ghar-mē safed ghōṛē-kā zin hai.	Koṭhī-mē dhōṛē ghōṛē-ki kāṭhī hē.
227. Put the saddle upon his back.	Us-ki pīṭh-par zin kasō .	Us-kē pīṭh-par zin rakh .	Us-kē uppar kāṭhī bādhō .
228. I have beaten his son with many stripes.	Maī-nē us-kē laṛ'kē-kō bahut-sē tasmō-sē mārā-hai.	Maī-nē us-kē bāṭē-kū bahōt chharyā mārā.	Mē us-kē bēṭṭē-kai bahōt bēṭ mārē.
229. He is grazing cattle on the top of the hill.	Woh pahār-ki chōṭī-par mawṣhī chārā-raṭā-hai.	Wo dōgar-kē sir-par dhōr charātā-hai.	O tīlā-pē dhāgar chugāwē .
230. He is sitting on a horse under that tree.	Woh us darakt-kē niche ghōṛē-par baithā-hai.	Wo us jhār-kē talē ghōṛē-par baithā-hai.	O us rakh-kē talē ghōṛē-pē chadhā baṭṭha.
231. His brother is taller than his sister.	Us-kā bhāī us-ki bahin-sē ziyādā lambā hai.	Us-kā bhāī us-kē (sic) bhain-sē ḍobā hai.	Us-kā bhāī us-ki bāhān-sē ghaṇā uchchā.
232. The price of that is two rupees and a half.	Us-ki qimat dhāl rupayē hai.	Us-ki kimat aṛhāl rūpiyā hai.	Wā chij dhāl rupayē-ki .
233. My father lives in that small house.	Mērā bāp us chhōṭē ghar-mē rahā-tē-hai.	Mērā bāp us chhōṭē ghar-mē rahā-tē-hai.	Mērā bāppū us chhōṭṭē ghar-mē rahā.
234. Give this rupee to him	Us-kō yeh rupayē dō-dō	Yē rūpiyā us-kū dēo .	Yā rūpiyā us dō-dō .
235. Take those rupees from him.	Us-sē woh rupayē lē-lē	Wo rūpiyā us-kē pās-sē lēo	Yē rupayē us-pā-sē lē-lē
236. Beat him well and bind him with ropes.	Us-kō khūb mārō rasiyē-sē bādh-dō .	Us-kō khūb mārō aur rasi-sē bādhō .	Usē ghaṇā mār-pīṭ-kē jowār-tē bādhō .
237. Draw water from the well.	Kūē-sē pānī kḥōḥō .	Kūē-sē pānī nikālō .	Kūē-mē-tē pānī khamchōḥō .
238. Walk before me .	Mērē sām'nē chālō .	Mērē āgē chālō .	Mērē agē chāl .
239. Whose boy comes behind you ?	Tumhārē picheḥē kis-kē laṛ'kā-tū-hai ?	Kis-kā chhokrā tērē picheḥē ātā-hai ?	Tērē picheḥē kis-kā kōṇḍā āwē ?
240. From whom did you buy that ?	Tum-nē woh kis-sē kharidā-hai ?	Yē tū-nē kis-kē pās-sē bechē-liyā ?	Tō yā chij kis-kē-tē hai ?
241. From a shopkeeper of the village.	Gāw-kē ek dūkandār-sē	Khedī-kē dūkandār-kē pās-sē.	Gām-kē bān'rā-pā-tē .

Bundeli (Benapahar)	Bundeli (Bhainsuri of Gwahar)	English
Tum gaḥ, gḥ gayḥ	Tum ū gaye	215 You went
Ūy gaḥ, gḥ	Be ū gaye	216 They went
Jā	Jāu	217 Go
Jāt	Jāt	218 Going
Gaḥ, gḥ, gau	Gayan	219 Gone
Tumār kḥ nḥw hai ?	Tihār kḥ nḥw hai ?	220 What is your name ?
Yū ghur*waḥ lai barna kḥ hai ?	Ji ghērḥ kḥ'ni bassan kḥ hai ?	221 How old is this horse ?
Ihḥ taī Kashmir kḥ'ni dūr hai ?	Hīy' se Kas'mir kḥ'ni dūr hai ?	222 How far is it from here to Kashmir ?
Tumār bāp kḥ ghar maī lai lar*kḥ hai ?	Tihār jāt kḥ ghar mē lai lar*kḥ hai ?	223 How many sons are there in your father's house ?
Aj maī bahut māḡo	Aj haū bahut chāl kḥ ḥo haū	224 I have walked a long way to day
Mōro lakḥ kḥ lar*kḥ kḥh bahutwāḥ kḥ byūhi hai	Hamōro lakḥ kḥ lar*kḥ kḥh byūhi bḥ kḥ bḥhin se bḥro hai	225 The son of my uncle is married to his sister
Ghar maī supat ghur*waḥ kḥ palāchū dharo hai	Bḥ ghar mē bḥ supat ghūr lḥ pālchū dharo hai	226 In the house is the saddle of the white horse
Wḥ lḥ path pai palāchū dhar dḡ	Bḥ pālchū kḥ bḥ pai kaso	227 Put the saddle upon his back
Wḥ kḥ lar*kḥ kḥ maī nai bahut chap'kan mōro hai	Ham jḥ lar*kḥ kḥ bahut dūrak'iy dḥ	228 I have beaten his son with many stripes
Wḥ pahār lḥ upar gōu chārnat h u	Bḥ dḡr pai pahār pḥhō chārāt rahan hai	229 He is grazing cattle on the top of the hill
Wḥ wḥ pḡro kḥ taiaī ghur*waḥ pai baitho hai	Ba gh'ni pai chārḥ thārḥ hai par lḥ nicho	230 He is sitting on a horse under that tree
Wḥ kau bhāi wḥ kḥ bahān-saī ucho hai	Bḥ i u bhayḥ bḥ i : bahān-sḥ bḡo hai	231 His brother is taller than his sister
Wḥ kau mōl arḥ rapayḥ hai	Bḥ kḥ d'm aḡhāi rapayḥ hai	232 The price of that is two rupees and a half
M : lḥp wḥ hal' : marayḥ maī rahat hai	Marai lakḥ bḥ chhōtḥ sḥ bḥkhai mē rahat hai	233 My father lives in that small house
Wḥ lḥḥ yḥ rapayḥ dḥ dḡ	Jḥ rapayḥ an kḥ dḥn	234 Give this rupee to him
Wḥ saū yḥ rapayḥ lai lḥ	Bḥ rapayḥ lai lḥu	235 Take those rupees from him
Wḥ lḥ lḥhub mḥi au jḥ'ni saī b dḥ dḡ		236 Beat him well and bind him with ropes
Pāni kauwā taī aīch lḥ	Kuī tḥ pāni bhāi lḥu	237 Draw water from the well
Wḥ ḡgai maīḡ	Hamār sam'no phūḥ	238 Wall before me
Kyū lau lar*kḥ tumḥi pūchhaiḥ kḥwat hai ?	Kaun lau lar*kḥ chalaḥ aūt hai pūchhḥ ?	239 Whose boy comes behind you ?
Wḥ kḡḥ kḥaī lai-hai ?	Kaun tḥ tum nḥ bḥ-kḡ laḥ ?	240 From whom did you buy that ?
Gḡw kḥ dukan dūi saī	Bḥ gḡḥ kḥ bḡayḥ kḥ tḥ	241 From a shopkeeper of the village

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PAÑJABI

The name 'Pañjabī' explains itself. It means the language of the Punjab. As will be seen immediately the name is not a good one, for Pañjabī is not by any means the only language spoken in

Name of the Language

that Province

Pañjabī is the tongue of about 12½ millions of people and is spoken over the greater

Where spoken

part of the eastern half of the Province of the Punjab in the northern corner of the State of Bikaner in Rajputana, and in the southern half of the State of Jammu. In the extreme north east of the Province, & in most of the Simla Hill States and Kulu the language is Pahārī. Further south, in the districts lying on or near the right bank of the river Jamna viz in the eastern half of Umballa in Kaināl in most of Hissar (and the neighbouring portions of the State of Patiala), in Rohtak, Delhi and Gujgaon, the language is not Pañjabī, but is some form of Western Hindi. With these exceptions, we may say that the vernacular of the whole of the eastern Punjab is Pañjabī. To the north of this area lie the Himalayas to its south the arid plains of Bikaner and to its west the inhospitable *Bār* of the Rechna Doab.

To its north and north east Pañjabī is bounded by the Pahārī of the lower ranges of

Linguistic Boundaries

the Himalayas. It hardly extends into the hill country. On the east it has the various forms of Western Hindi, Vernacular Hindostani in east Umballa, and Bangaru spoken in the country immediately to the west of the Jamna. On the south it has the Bagri and Bikaneri dialects of Rajasthan spoken in west Hissar and Bikaner. The boundary between Pañjabī and all these languages is very fairly defined (although of course there is a certain amount of mingling from one language into another) for the difference of language to a large extent connotes a difference of nationalities. More especially on the border line between Pañjabī and Western Hindi we see that Pañjabī is essentially the language of the Sikhs. We may here roughly put the boundary between the two languages as coinciding with the course of the river Ghaggar. The people to the east of the Ghaggar valley, excepting stray colonies of Sikhs, all speak Western Hindi.

To the south, on the other hand there is a gradual mingling into Rajasthanī, though an intermediate dialect named Bhattarī. Like Pañjabī, Rajasthanī is a language which originally belonged to the Outer Circle of Indo-Aryan speeches a substratum of which still remains. At the same time, this basis has been overlaid and almost hidden by a wave of language belonging to the Inner Group¹. The two languages, thus closely resembling each other, merge into each other without difficulty. Indeed, it is a curious fact that the Dogra, the most northern form of Pañjabī, shows peculiarities of pronunciation (such as the change of the initial *k* to *g* in declensional suffixes) which also exist in Bagri.

This will be fully explained when dealing with the characteristics of Panjabī. *V. de pp. 611 ff. post*

On the north there is a distinct dialect of PaŖjābī, Pōgrā,—which is intermediate between standard PaŖjābī and the Pahārī of the lower Himalayas.

It will have been observed that hitherto I have said nothing about the western boundary of PaŖjābī. The reason is that it is impossible to fix such a boundary. To the west of PaŖjābī lies the Lahndā or Western PaŖjābī language, which we may take to be firmly established in the Jech Doab. On the other hand PaŖjābī of the purest kind is spoken in the upper part of the Bari Doab. Between these two lies the Rechna Doab and the lower part of the Bari Doab. A glance at the map facing page 607 will make my meaning clear. Here the language is a mixture of PaŖjābī and Lahndā,—more PaŖjābī to the east,—more Lahndā to the west. We shall see that the reason for this is that an old form of Lahndā must once have extended right up to the Sarasvatī, and that it is still the foundation of PaŖjābī. The Lahndā influence grows stronger (even in the PaŖjābī tract) as we go westwards, as the influence of the wave of the language of the Inner Group, which has encroached from the east and has formed modern PaŖjābī, weakens. It thus happens that, although in India we continually see two neighbouring languages gradually merging into each other, nowhere is the process so gradual as in the case of PaŖjābī and Lahndā. It is quite impossible to point to any boundary line or approximate boundary line between the two forms of speech. As, however, some kind of boundary between the two languages is necessary for the purposes of this Survey, I have assumed the following conventional line to mark the division between them. Commence at the northern end of the Pabbi range in the Gujrat district, go across the district to the Gujranwala town of Rāmnaḡar on the Chenab. Then draw a line nearly due south to the southern corner of Gujranwala, where it meets the northern corner of the district of Montgomery. Then continue the line to the southern corner of Montgomery on the Sutlej. Follow the Sutlej for a few miles and cross the northern corner of the State of Bahawalpur. Everything to the east of this line I call PaŖjābī, and everything to the west of it I call Lahndā; but it must be remembered that this line is a purely arbitrary convention, and that for some distance to the west of that line, the language which I call Lahndā differs but slightly from the language of the east of the Rechna Doab and of north-east Gujrat which I call PaŖjābī. I have been guided mainly by the vocabulary. To the west of the line, the language, which is mainly that of the tract known as the Bār, or Jungle, has a vocabulary which agrees much more closely with that of Lahndā. Except in Multan, we do not find Lahndā inflexions established till we cross the Chenab.

An interesting fact arises from the foregoing discussion. The Punjab, or *Panj-āb*, PaŖjābī and the Land of the Five Rivers. is properly the 'Land of the Five Rivers,' the Jhelum, the Chenab, the Ravi, the Beas, and the Sutlej. Now, the PaŖjābī language extends far to the east of the Sutlej; the most eastern of these five, reaching up to the Ghaggar. It occupies the Doabs between the Beas and Sutlej, and between the Ravi and the Beas-Sutlej. It also occupies a part of the Rechna Doab between the Chenab and small corner of the Jech Doab between the Jhelum and the Chenab, and the Ravi, but in nearly the whole of the great tract watered by the Chenab and the Jhelum and by the lower part of the Sutlej PaŖjābī is not spoken. PaŖjābī is hence not the language of the entire 'Land of the Five Rivers.'

Pañjābī has two dialects—the ordinary idiom of the language and Dogra or Dogri.

The latter in various forms is spoken over the submontane portion of the Jammu State and over most of the head quarters division of the Kangra district with an overflow into the neighbouring parts of the districts of Simla and Gurdaspur and of the State of Chamba. It will be dealt with separately later on.

Ordinary Pañjābī is spoken over the rest of the Pañjābī area in the plains of the Punjab and has also encroached into the neighbouring Simla Hill States. Thus standard Pañjābī varies slightly from place to place and its purest form is admitted to be that of the *Majhi* or middle part of the Bari Doab centring round Amritsar. This *Majhi* sub-dialect may be said to be the language of our *Ravi* Lahore of Amritsar and of Gurdaspur. Lower down the Doab in the district of Montgomery, the language is not pure *Majhi* but is mixed with *Lahnda*. We may take *Majhi* as the standard form of Pañjābī. But owing to the accidental circumstance that the first serious European students of Pañjābī lived at Ludhiana and not at Amritsar another standard Pañjābī which we may call the European Standard Pañjābī has also come into existence Ludhiana where J. Newton wrote his Grammar in 1851 where a Committee of the Ludhiana Mission published the first Pañjābī Dictionary in 1851 and where E. P. Newton published the latest and most complete grammar of the language in 1898 has since the middle of the last century been the fountain of instruction in Pañjābī for Englishmen. It is only natural that these eminent scholars should have taken as their standard that particular phrase of Pañjābī with which they were most familiar and we hence find that the idiom taught by them contains a few characteristics which are peculiar to eastern Pañjābī and are strange to the *Majhi*. Of these the most striking is the employment of the peculiar cerebral *ṛ*. The sound of this letter is not heard in the *Majhi* although its employment is taught in all the grammars and dictionaries.

We thus see that there are two standards of Pañjābī that of the *Majhi* which is accepted by natives of India and (theoretically) by Europeans and that of Ludhiana, which is the one practically accepted by Europeans which is described in most grammars and dictionaries of the language and into which the Scriptures have been translated.¹

ṛ i f tely loe i l r like Mr T l Newton k k l e I l u l a j b a t l e r a t i n t l t t l e a t l r f m j e e l t t l e M j l e x p l o C o n j r e p l l o a n l b o l s g r a r I f e l l t k e t l e M j h l e t l a t l n t h f o r f r d t o n t l e o p g e o l l a v e b e e n g e a t l e r e l r o e a d t l e r n o s e e l e n o t l e r a n t l M a j l r o l l i a e l e n t l a e x c e p t o l
Dr T l l e t t l e s m p l f f c a n n o a t l e o n l o e l l i a e s e e n l o l l a n F a l l a l w l l a c o r f d l o n e l o n t l e M j l l a l e t
I j m n t o l e a t l t t l e P a j b i e r o n o f t l e s e r p t u r e s a e c r t e d b y n a t i v e c l a r a s l a n t h o l n f l u d l n a

The of t l c e n t r l n r t e l l o e l l d e f n d t r t o f c o t r I n t l e n o r t h o n p l s o f I l a t a l e n d l o c e n t l B u c s t l e y o t l e w e s t a n t l e G n o l a e t I t l e n o r g r o n t a l l o t e r l n g l l o t l w l j l a n l l e r e H l u n a l B r o s p o l e n a l t l e U j r G a n g t o D o l l e n t l e l u n e H l o l u I t a l o o t l o W e t e r n l l r f t l e s l H l l s t e l l i o e l l o r e o l n l t l o C o t r l l l f o f G r l l a l l a n o l t d o e s n o t a p p r t h a l t r n l l o r l a s k o f N e p a l T l e c n t r l l o f r o l e l t l n r l t e l e t l n s t l o e u n o o f t l o s r l r v e r t l o s t l l r e n o t m e t w l t l n B r j B l l t l t l o l B p r t x l e l o t l n t o t l e B g r c o n t r l t l n o P j j t n C e n t r l I n d i a C j a n t l t l e M a l t c o n t r I t l e s o t l o f I n l t l e a r n l a l a n a I t d o o t o c c r s l l r o t l a l l l l l l l t l l e l a l a n t l o e g l l o n l a j l t e t o f t l e l a j l I t o s r t l o l e l l I t l o A r n l l e t t o f W e t l l l r l g r a l B l p p r a s o n j r o c e l I n s l r t l o a l P l l
Q l l t h M a j a n a s i p t o o f t l o M r t l a r s b y B l H a r s a l G u n o f A r t r l e l t l p r l l e c t o f t l e M a j l l o c a t o f c o n t a s n g l e c e r e l n l f r o n c o r t o o e

The other sub-dialects of ordinary Pañjābī are the dialect of the Jullunder Doab, Pōwādhī, Rāthī, Mālwaī, Bhaṭṭiānī, and the Pañjābī of the Rechna Doab and North-east Gujrat. The dialect of the Jullunder Doab closely resembles that of Ludhiana. As we approach the hills, however, we see signs of the influence of Pahāyī. Pōwādhī (the Pañjābī of the Pōwādhī, or eastern Punjab), as its name implies, is the most eastern form of Pañjābī. It is spoken on the south bank of the Sutlej in the Ludhiana district (and is here identical with the Ludhiana dialect just dealt with at some length), but its main territory is the Pañjābī speaking part of the Punjab east of, say, the 76th degree of east longitude. To its east we have the Western Pahāyī of the southern Simla Hill States, the vernacular Hindōstānī of Umballa and East Patiala, and the Bāngarū of Karnal. To its south it has the Rāthī Pañjābī to be described immediately, and to its west Mālwaī Pañjābī. As we may expect, Pōwādhī Pañjābī is more and more influenced by Western Hindi as we go eastwards. Immediately to the south of Pōwādhī and Mālwaī Pañjābī, in the valley of the Ghaggar, lies the Rāthī Pañjābī of the Rāth or 'Ruthless' Musalmān Pachhāḍās of that tract. It is even more strongly infected by the Bāngarū dialect of Western Hindi than Pōwādhī. It is also noteworthy for its preference for nasal sounds. To its south lie the Bāgri and Bāngarū of Hissar. West of the 76th degree of east longitude as far as the Sutlej lies the Mālwaī or old settled dry country of the Sikh Jatts, to the south of which lies the 'Jangal' or unsettled country. The language of these areas is known as Mālwaī Pañjābī or Jāngali. To its south it has the Rāthī Pañjābī of the Ghaggar valley, and the Bhaṭṭiānī Pañjābī of South Ferozepore and Bikaner. Mālwaī Pañjābī does not differ materially from the Ludhiana Standard, but as we go south a tendency is observable to substitute a dental *n* and *l* for a cerebral *ṇ* and *ḷ* respectively. South of the Mālwaī in South Ferozepore and north-west Bikaner, lies Bhaṭṭiānā, the country of the Bhaṭṭīs. Here Pañjābī is merging into Rājasthānī and we find a mixed dialect which I name Bhaṭṭiānī. Bhaṭṭiānī is spoken on the left bank of the Sutlej a long way up into Ferozepore, and is there locally known as Rāthaurī. Crossing the Sutlej we enter the Bari Doab. The central portion of this is the Mājhi and has been already dealt with. South-east of Lahore lies the district of Montgomery, like Lahore, lying on both sides of the Ravi. The cis-Ravi portion of Montgomery, although politically within the Bari Doab, belongs linguistically to the next Doab, the Rechna, between the Ravi and the Chenab. It is in this Rechna Doab that we see Pañjābī merging into Lahndā.

As explained above, it is impossible to show any distinct boundary between these two languages, and, for the purposes of this Survey, I have adopted a purely conventional line commencing at the northern end of the Pabbi range of hills near the north-west corner of Gujrat and ending on the Sutlej at the south-east corner of Montgomery, with a slight deflection down the Sutlej, across the north-eastern end of the State of Bahawalpur, where it meets the southern border of Bhaṭṭiānī. Everything to the east of this line I call, for the purposes of this Survey, Pañjābī, and everything to its west Lahndā. This Pañjābī of north-east Gujrat, of the Rechna Doab, and of east Montgomery becomes more and more infected with Lahndā characteristics as we go west.

The following tables show the number of speakers of Pañjābī as estimated for this Survey. Most of the figures are based on those of the Census of 1901. I commence with the number of speakers of Pañjābī in those tracts in which it is a vernacular.

TABLE SHOWING THE NUMBER OF SPEAKERS OF PŪJĀBĪ IN AREAS IN WHICH IT IS A VERNACULAR.

Mūjhi—		
Lahore	1,033,824	
Amritsar	973,054	
Gurdaspur	800,750	
	<hr/>	2,807,628
Jullander Doābi—		
Jullander	905,817	
Kapurthala	296,976	
Hoshiarpur	848,655	
Mixed dialects	207,321	
	<hr/>	2,258,769
Powādhī—		
Hissar	148,352	
Umballa	337,123	
Kalsia State	16,933	
Nalagarh State	39,545	
Mailog State	3,193	
Patiala State	837,000	
Jind State	13,000	
	<hr/>	1,397,146
Rāṣṭhī—		
Hissar	36,490	
Jind State	2,500	
	<hr/>	38,990
Mālwaī—		
Ferozepore	709,000	
Ludhiana	640,000	
Faridkot	110,000	
Malerkotla	75,295	
Patiala	334,500	
Nabha	207,771	
Jind	44,021	
Kalsia	9,467	
	<hr/>	2,130,054
Bhaṭṭiānī—		
Rāṣṭhī of Bikaner	22,000	
'Bāgrī' of Ferozepore	56,000	
Rāṭhaurī of Ferozepore	38,000	
	<hr/>	116,000
Pŭjābī merging into Lahadā—		
North-east Gujrat	457,200	
Sialkot	1,010,000	
East Gujranwala	505,000	
Trans-Ravi Lahore	17,398	
East Montgomery	292,426	
North Bahawalpur	130,000	
	<hr/>	2,432,024
Dogri—		
Standard	568,727	
Kapṭhālī	10,000	
Kāngrā Dialect	636,500	
Bhaṭṭiālī	14,000	
	<hr/>	1,229,227
Total number of speakers of Pŭjābī in the area in which it is a vernacular . .		<hr/> 12,408,838 <hr/>

Panjābī is also spoken in other districts of the Punjab in which it is not classed as a vernacular. The most important figures are those of Karnal and Multan. As regards Karnal, this district immediately adjoins the Pōwādhi-speaking tract of Pātiala, and the figures represent an overflow of Sikh settlers from that State. In Multan there is a large colony of Sikhs settled on the Sidhuani canal system. In the other districts, the figures reported call for no remarks. They are as follows:—

TABLE SHOWING THE NUMBER OF SPEAKERS OF PANJABI IN DISTRICTS AND STATES OF THE PUNJAB IN WHICH IT IS NOT A VERNACULAR.

Rohtak	238
Gurgaon	178
Delhi	1,754
Pataudi	132
Loharu	7
Dajana	2
Karnal	21,500
Simla	3,260
Simla Hill States:—	
Badliahr	276
Keonthul	194
Baghal	123
Baghat	702
Juddal	27
Kumharsain	35
Bhojji	36
Baban	38
Dhatal	39
Kuthar	188
Kanhier	97
Maagal	16
Bija	65
Tarhora	12
Nahar	8,187
	10,026
Mandi	732
Suket	146
Chamba	2,387
Multan	57,102
Dera Ismail Khan	7,238
Dera Ghazi Khan	6,999
Muzaffargarh	8,460
	<u>154,301</u>

Total

We therefore arrive at the following figures for the total number of speakers of Panjābī in the Punjab, as reported for this Survey:—

In areas in which it is a vernacular	12,409,898
In areas in which it is not a vernacular	154,301

GRAND TOTAL for the Punjab

At the Census of 1891, 15,754,899 people were recorded as speaking Panjābī (including Dōgrī) in the Punjab. The difference is accounted for as follows. In the first place, about 4,583,000 people were shown in the Census tables as speaking Panjābī in Gujranwala (western half), Montgomery (western half), Bahawalpur (north-western portion), Jhang, Shahpur, Jhelam, Rawalpindi, Hazara, Peshawar, Kohat, and Bannu and other localities, who, in this Survey, will be shown as speaking Lahnda. On the

other hand the above figures include 636,500 speakers of the Kangra dialect who, in the Census tables, are shown as speaking Pahāṛī, and also include the 434,000 speakers of Dōgrā in Jammu territory and 22,000 speakers of Bhaṭṭiānī in Bikaner, which do not appear in the Punjab Census tables at all, as Jammu and Bikaner do not fall politically within that province. By making these allowances on each side, we arrive at a Census total of 12,262,395. The difference between this and the above Survey figures, which amounts to 301,744, is due, partly to the fact that round numbers are employed as much as possible in the Survey, partly to the fact that many of the Survey figures are independent estimates made by local officials some seven or eight years after the Census had been taken, and partly to the inclusion, in the Survey figures, of small items which, in the Census tables, are grouped under other languages. In border tracts where one language merges into another, classification necessarily depends much on the personal equation, which must be allowed for in dealing with statistics of this kind.

We now come to the number of people who speak Pañjābī outside the limits of the Punjab. Here we have to resort to the figures of the Census of 1891, and are confronted by two difficulties. At that Census, the speakers of the various languages were not enumerated in Kashmir or in Rajputana and Central India. In the second place, at that Census (except in the Punjab) no distinction was made between Lahndā and Pañjābī, the two being grouped together under one head—Pañjābī. I therefore in the following table cannot give the number of speakers of Pañjābī in Kashmir or in Rajputana and Central India, and instead thereof give the total number of people of Punjab birth (for which figures are available) in these localities. The second difficulty is more serious. We can only estimate. In the Census of 1901 the figures for Lahndā and Pañjābī were kept separate, and their totals bore the proportion of 3 and 17, respectively, to each other. I assume that this proportion was also true for 1891 and deduct from the total of the following figures three-twentieths, to allow for speakers of Lahndā. The remainder should approximately represent the total number of speakers of Pañjābī outside the Punjab.

TABLES SHOWING THE TOTAL NUMBER OF PERSONS WHO SPOKE PAÑJĀBĪ OR LAHNDĀ OUTSIDE THE PUNJAB
ACCORDING TO THE CENSUS OF 1891.

Kashmir	66,106 (estimated).
Sindh (and Khairpur)	23,150
United Provinces (and States)	13,080
Quetta	10,544
Burma	8,105
Bengal (and States)	2,657
Hyderabad	2,439
Bombay (and States)	3,334
Rajputana and Central India	99,790 (estimated).
Andamans	1,518
Ajmer-Merwara	1,154
Central Provinces	1,154
Madras	498
Berar	373
Baroda	255
Assam	160
Mysore	18

Total 283,530

Deducting three-twentieths of this, i.e. 85,080, for Lahndā, we arrive at an estimated total of 198,500 for the number of people who speak Pañjābī in India outside the Punjab.

We thus arrive at the total number of speakers of Pañjābī in all India :—

Speakers of Pañjābī as a local vernacular in the Punjab and elsewhere	12,564,139
Speakers elsewhere in India	198,500
GRAND TOTAL of all speakers of Pañjābī	12,762,639

Most of the speakers of Pañjābī outside the Punjab are either Sikh troops or police-officers and the like.

Pañjābī, together with Western Hindi, Rājasthānī, and Gujarātī, is one of the members of the Central Group of the Indo-Aryan Vernaculars. Of these the only pure member of the Group is Western Hindi. The others are mixed languages. Although in the main possessing the essential characteristics of the Central Group they each present signs of another language which has been superseded,—overlaid would be a more correct expression—by a central one. We shall see this clearly in the case of Rājasthānī and Gujarātī, and shall also notice in the case of these two languages, that the further we go from the centre from which the Inner Language encroached, the more prominent this submerged layer becomes. In every case this submerged layer was evidently a language of the Outer Circle of Indo-Aryan languages. We may take the centre of dispersion as the central Gangetic Doab between Mathurā and Kanauj. Kanauj, it may be remarked, was the great centre of Indo-Aryan power during the centuries preceding the Muslimān conquest of India.

Pañjābī is the language of the Eastern Punjab, and, at the present day, immediately to its west, in the Western Punjab, we find Lahndā to be the vernacular. Lahndā is one of the languages of the Outer Circle, and is closely connected with Sindhī, Kāshmīrī and the languages of the Indus-Kohistān. There can be no doubt, if linguistic evidence is of any value, that a language closely akin to this Lahndā was also once spoken over the entire area of which Pañjābī is now the vernacular. Immediately to the east of Pañjābī we have the Hindōstānī forms of Western Hindi which are spoken on both sides of the river Jammā and in the Upper Gangetic Doab. It is clear from the present linguistic conditions that an old form of this Hindōstānī has gradually spread over the whole of the eastern Punjab, superseding, or overlying, the old Lahndā language, as far, at least, as the upper half of the river Chenab. Indeed, its influence has spread further, and it is not till we get to the great *thal*, or sandy tract between the Jhelum-Chenab and the Indus, that we lose all traces of it. As in Rājputana, the desert has formed a barrier against the advancing tide of the Central language, and, in each case, we find west of it a pure language of the Outer Circle—in the one case Sindhī, in the other Lahndā.

As this tide progressed westward from its starting point, it gradually lost its body and its force. In the extreme east of the Pañjābī tract, on the banks of the ancient Sarasvatī, few traces of the ancient Lahndā are observable. When we come to the Bari Doab, where standard Pañjābī is spoken, we find several characteristics of Lahndā still surviving which have disappeared in the Pōwādh or Eastern Punjab. In the Rechna Doab these characteristics become more prominent and here we come to the conventional

boundary line between Pañjābī and Lahndā. In the Jech Doab they are still more in evidence and Lahndā may be said to be firmly established. In the Sindh-Sāgar Doab all except one or two traces of the influence of the Central language have disappeared, and we are in the presence of a true language of the Outer Circle. We thus see that Pañjābī is a composite language.

To change the metaphor, its substratum is a language of the Outer Circle akin to the modern Lahndā, while its superstructure is a dialect of Western Hindī. The superstructure is so important, and has so concealed the foundation, that Pañjābī is rightly classed, at the present day, as a language of the Central Group.

Coming to details, we find in the first place an initial *v* or *ṽ* in Western Hindī always becomes *b*, while in the Pañjābī it is in certain cases retained. Thus, Western Hindī *bich*, but Pañjābī *vichh*, in.

Pronunciation.

This is also characteristic of Sindhī, Lahndā and Kāshmirī.

There is another circumstance in Pañjābī pronunciation which is extremely characteristic, and gives the clear-cut tone to the language, that at once attracts the attention of anyone who hears it for the first time. In order to describe it, it will be necessary to discuss a question of derivation. All the various Prakrit dialects of India had, for reasons which it is unnecessary to explain here, a large number of words containing each a double consonant, preceded by a short vowel. For instance, we may take *ghōḍassa*, of a horse; *juttō*, joined; *khaggō*, a sword; *makkhaṇam*, ointment; *mārisai*, he will strike. By one of the phonetic rules of these languages there was a tendency to simplify these double letters by omitting the first member of the compound, and to lengthen the preceding short vowel in compensation. There was thus a tendency for these words to become respectively *ghōḍāsa*; *jūtō*; *khāgō*; *mākhaṇam*; *mārisai*.¹ In the modern vernaculars of the Central Group, we observe this tendency acting with no uniformity. In Western Hindī we commonly meet both forms of the same word—often one in the literary language, and the other in colloquial speech. Thus for 'butter' the Prakrit *makkhaṇam* becomes *makkhan* in Literary Hindōstānī, but we often hear *mākhan* in the mouths of the villagers. In Rājasthānī the tendency to simplify the compound increases as we go westward and southward till we arrive at Gujarātī in which language simplification, with compensatory lengthening of the preceding vowel, has become the general rule. We have *mākhan* and never *makkhaṇ*. On the other hand, the Hindōstānī of the Upper Gangetic Doab prefers the pronunciation of the double letter, with the short preceding vowel, so that we have always *makkhaṇ* and not *mākhaṇ*. Pañjābī follows suit in this. It never simplifies such compounds. We always have *makkhaṇ*, not *mākhaṇ*. Similarly we have Pañjābī *kamm*, but Hindōstānī *kām*, work; Pañjābī *vichh*, but Hindōstānī *bich*, in; Pañjābī *uchchā*, but Hindōstānī *ūchā*, high.² All this gives a predominant sound of sharply doubled letters throughout a Pañjābī sentence, and gives the well-known clear-cut character to the language as heard by one whose acquaintance with Indian languages was first made in the Ganges Valley.

¹ Amongst the various Prakrit dialects, the older ones and Śaursenī show fewer signs of this tendency than some of the others. Śaursenī may be looked upon as the parent of Western Hindī, and of the superstructure (as distinct from the substratum) of the other languages of the Central Group.

² Lahndā, in this, follows Pañjābī. It has *makkhaṇ*. Sindhī carries the process forward another way. It simplifies a sord compound consonant but does not lengthen the vowel. It has *makkhaṇ*. All this is of importance when considering the derivation of Pañjābī words. For instance we may be sure that the I sūjābī word *sītā*, sewn, is not contracted from **sittā*. Such a contraction would be against the genius of Pañjābī, Lahndā, or Sindhī.

In the declension of nouns, we find that the termination of strong masculine substantives with *a*-bases, is *ā*, not *au* or *ō* as in pure Western Hindi. Thus we have *ghōrā*, a horse, not *ghōrau* or *ghōrō*, as in Western Hindi.

Nominal termination.

This is typical of nearly all the languages of the Outer Circle. Compare the Marāṭhī *ghōḍā* and the Bengali *ghōṛā*.¹

A characteristic of Pañjābī which at once strikes the beginner, and which is, in fact, a most prominent feature of the language, is the employment of the termination *dā* for the suffix of the genitive, instead of the *kau*, *kū* (or *kā*) of Western Hindi. This termination is also employed in Southern Lahndā, and no doubt belongs to the original form of that language which once spread all over the Punjab. It is certainly indigenous in the Eastern Punjab.²

Termination of the Genitive.

Literary Hindōstānī employs the suffix *nē* to indicate the case of the agent. This suffix does not properly belong to Western Hindi (of which Hindōstānī is a dialect). In the other dialects of that language an organic case of the agent is employed without any suffix. The *nē* of Literary Hindōstānī is, however, also found in the Vernacular Hindōstānī of the Upper Gangetic Doab, and is clearly borrowed from Pañjābī in which language its employment (under the form of *naī*) is regular.

The plurals of the pronouns of the first and second persons (*aṣṭ*, we, oblique form *aṣā*, and *tusṭ*, ye, obl. form *tusā*), are relics of the old Lahndā basis of the language, and do not belong to the true Central Language, which has *ham* and *tum* respectively. Compare Sindhī *aṣṭ* (obl. *aṣā*), we : Lahndā *assṭ* (obl. *assā*), we ; *tussṭ* (obl. *tussā*), you ; Maiyā (of the Indus Kohistān) *tus*, you ; Kāshmīrī *ās* (obl. *aṣ*), we. Moreover, these pronouns make their genitives *aṣāḍā*, *tusāḍā*. The cerebral *ḍ* in these words is typical of Lahndā.

Personal Pronouns.

The Pañjābī verb occasionally makes a passive voice by adding *ṛ* to the root.³ This is common in Lahndā, while a closely connected passive form is current in Sindhī. In Western Hindī this passive has only survived (if this is a survival) in one or two of the so-called polite imperatives.

Passive voice.

¹ In this respect, Pañjābī has reacted on those dialects of Western Hindī which are geographically nearest to it. The dialect of the Upper Gangetic Doab, and the Literary Hindōstānī founded upon it, both have *ā*, not *au* or *ō*. So also Braj Bhāṣa nouns substantive, but not adjectives.

² Both *dā* and *lā* are derived from the same old Sanskrit word *kṛtāḥ*. Both have come down to the vernaculars through the Prakrit *kīdā* or *kīdau*. In Hindōstānī, in process of time, the *ḍ* disappeared, and the word became *kīdā*, and hence *dā*, which it will be observed is a postposition,—a distinct word,—and not a termination. On the other hand, the languages of the Outer Circle treated *kīdā*, not as a separate word, but as a termination. Thus for 'of a horse,' the speakers of the old language from which Hindōstānī is derived said *ghōḍahī kīdau* (hence *ghōṛ ā*) in which *kīdau* is as distinct a word as is 'of' in the English phrase. But the speakers of the old Lahndā said *ghōḍahīkīdau*, in which they dealt with *kīdau* as if it were a termination like the *i* in the Latin *cyri*. Now, there is a well-known phonetic rule that in a case like this a *k* between two vowels in the same word disappears. Hence as *ghōḍahīkīdau* was spoken as one word it became *ghōḍahīdau*, and hence *ghōḍāḍā*, without any hyphen between the *ghōḍ* and the *dā*. This tendency to unite old postpositions with the main word, and to treat the two as one, is typical of the languages of the Outer Circle, and is rare in the languages of the Central Group.

The termination *kīdau* is noted by Prakrit Grammmatians as surviving in Śaurasēnī Prakrit the language of the Central and Upper Gangetic Doab, but its occurrence in Lahndā shows that it must have survived to a comparatively late period over the greater part of North-Western India.

³ I have met this passive but rarely in the limited course of my Pañjābī reading. Except Mr. Tisdall's, all the grammars include Lahndā under Pañjābī. Mr. E. P. Newton mentions this passive, but all his examples are taken from the *Jānu Sakhī*, a Lahndā work.

One of the most striking characteristics of the languages of the Outer Circle is the free use they make of pronominal suffixes added to verbs (a procedure totally strange to the languages of the Central Group). Thus, Lahndā has *ākheṇs*, said (*ākheṇ*) by him (*us*), i.e. he said. In the Mājhi dialect of Pañjābī, these also occur. Thus, *ākhiṇs*, he said. We rarely hear these further East.

Finally, like Lahndā and Sindhī, Pañjābī is a language with a vocabulary mainly composed of honest *ladbhavas*. *Tatsama* words are conspicuous only by their absence, and in this respect the tongue of

the Land of the Five Rivers offers a striking contrast to the bastard mixture of Sanskrit and vernacular which the Pandits of Calcutta and Benares imagine to be literature. It is a homely language, redolent of the Punjab of to-day. Mr. Beames¹ puts this well,—

‘There is a flavour of wheaten flour and a reek of cottage smoke about Pañjābī and Sindhī, which is infinitely more natural and captivating than anything which the hide-bound Pandit-ridden languages of the eastern parts of India can show us.’

But though thus homely in character, it must not be assumed that it is a rude form of speech incapable of literature. It is no more rude than was the broad lowland Scotch of the poet Burns. Pañjābī can express any idea with its own stock of vocables, and is well adapted for both prose and poetry. It is true that it has hardly any literature, but that is due to its being overshadowed by its near relation, Hindōstānī, and to the fact that for centuries the Punjab has been ruled from Delhi; but the ballads of the people, which are current everywhere, well show its capabilities. Even at the present day there is too great a tendency to look down upon it as a mere dialect of Hindōstānī (which it is not), and to deny its status as an independent language. Its claim mainly rests upon its phonetic system and on its store of words not found in Hindī, both of which characteristics are due to its old Lahndā foundation. Some of the most common Pañjābī words do not occur in Hindōstānī. Such are *piu*, a father; *māṇ*, a mother; *ākhnā*, to say; *ikk*, one; *sāh*, breath; *tih*, thirst, and hundreds of others, all of which can be found in languages of the Outer Circle.

The mixed character of the languages of the Central and Western Punjab (Pañjābī and Lahndā) is well illustrated by the character given to the inhabitants of those tracts in the Mahābhārata, and by incidental references in the grammar of Pāṇini. Although not distant from the Madhyadēśa or Gangetic Doab, the centre from which Sanskrit civilisation spread, we learn that the laws and customs of the Punjab were at a very early period widely different from those of the Madhyadēśa. The people are at one time described as living in a state of kingless anarchy, and at another time as possessing no Brāhmanys (a dreadful thing to an orthodox Hindū of the Middle Country), living in petty villages, and governed by princes who supported themselves by internecine war. Not only were there no Brāhmanys, but there were no castes. The population had no respect for the Vēda, and offered no sacrifices to the gods. They were rude and uncultured, given to drinking spirituous liquor, and eating all kinds of flesh. Their women were large-bodied, yellow, extremely immoral in

¹ Comparative Grammar, Vol. I, p. 61.

their behaviour, and seem to have lived in a state of polyandry, a man's heir being not his son, but the son of his sister's.¹ That this account was true in every particular need not be urged. It is given to us by enemies; but, whether true or not, it illustrates the gulf in habits, customs, and languages, which existed between the Madhyadēsa and the Punjab.

Pañjābī has a very scanty literature. The oldest work which is usually said to be

Literature.

written in the language is the *Ādi Granth*, the sacred Scriptures of the Sikhs; but, although the manuscripts of the book are universally written in the Gurmukhī character, a very small portion of its contents is really in the Pañjābī language. It is a collection of hymns by various poets, most of whom wrote in some form of Western Hindī, while others even wrote in Marāṭhī. The best known Pañjābī portion is the *Jappī*, or introductory stanzas by Nānak, who was born in 1469 A.D. The celebrated *Janam Sākhi* (a life of Nānak) is in Lahndā, not in Pañjābī. Later works are the *Sākhi-nāma* (translated into English by Sardār Attar Singh Bhadaurīā), another *Janam Sākhi* by Mani Singh, and a life of Har Gobind, the sixth guru (1606-1638 A.D.). Some of these are probably in Lahndā, but I cannot say this for certain, as I have not seen any of them. The *Wārā Bhāi Gurdāsā* is a collection of verses dating from the guruship of Arjun (1581-1606 A.D.), and has been printed (Amritsar, 1879). The verses are written in the style known as *teār*. A *teār* originally meant a dirge for the brave slain in battle, and hence any martial song of praise, and the poems are intended to describe the battle of good and evil in the human soul. As specimens of the earlier secular literature, Dr. Thornton² mentions the *Pāras bhāg* (a collection of ethical precepts), an epic on Akbar's siege of Chittaur, and a much admired epic on Nadir Shāh's invasion. The later literature is mainly composed of translations and imitations of works in Sanskrit, Hindī, or Persian. The most famous of these imitators is Hūshim, who flourished in the time of Ranjit Singh. The *Khair Manukh* is a poetical guide to the Greek system of medicine.

Besides the above, the bardic, or folk-literature, of the Punjab deserves more than a passing notice. It contains several cycles that may almost be called epics, the most important of which are those referring to the famous hero Rājā Rasālū, to Hirā and Rānjhā, and to Mirzā and Sāhibzā. The version of the Hirā and Rānjhā legend by Wāris Shāh is considered to be a model of the purest Pañjābī. The folk-poetry of the Punjab has received considerable attention from European scholars, and deservedly so. It has all the swing and music of the border ballads of England and Scotland. The best known work on the subject is Colonel Sir Richard Temple's monumental *Legends of the Panjāb*.

The Serampore missionaries issued a Pañjābī version of the New Testament in 1815. Since then several editions of other parts of the Bible have appeared in the language. There is also a considerable Christian literature.

AUTHORITIES—

Carey, the famous missionary of Serampore, was the first to describe the Pañjābī language, in his Grammar published in 1812. The only previous mention of it which I can find is a couple of brief notices in Adelung's *Mithridates* (1808—1817).

¹ Can the author of this description have had the customs of the Jatts in his mind when writing? The passage referred to above is in *Mahābhārata*, VIII, 3029 ff. In l. 2033 the tribe of Jārtikas is mentioned, and these perhaps were the ancestors of the modern Jatts.

² See the article mentioned under the head of Authorities.

The following is a list of all the works dealing with Pañjābī which have come under my notice. Except in one or two instances, I have excluded reference to texts printed in India. These can be found in Mr. Blumhardt's catalogues mentioned below. I give, however, a pretty full account of editions of the *Ādi Granth*. I have excluded all mention of works in Western Pañjābī, or Lahndā, in which the *Janam Sākhī* and other works are written. This is an altogether different language, akin to Sindhi and Kāshmiri.

I.—GENERAL (including Texts).

ĀDI GRANTH,—*Sri Guru Granth Sahib Ji*. Numerous editions. I have noted the following. Unless otherwise stated, they are in the Gurmukhī character. Lahore, 1864; *ib.*, 1868; *ib.*, 1881; Gujranwala, 1882; Lahore, 1885; *ib.*, 1896; *ib.*, 1897; *ib.*, 1899; Amritsar, 1892; Lucknow (Dēva-nāgarī character), 1893.

Selections, etc.,—A collection of *Shikas* from the *Ādi Granth*. Composed by Tēgh Bahadur, the ninth Guru. Lahore, 1867. *Pothi Anand Sahib Mahla* (Devotional hymns of the Sikhs), composed by Guru Amar Das (consisting of 40 verses from Rāg Rāmkalī of the *Ādi Granth*). Lahore, 1873.

Pañj Granth Ādi,—(A collection of eight devotional books of the Sikhs, consisting of selections from the *Ādi Granth*.) Lahore, 1874; Gujranwala (Persian character), 1875; Lahore, 1875; *ib.*, 1879; Gujranwala (Persian character), 1879; Lahore, 1881; *ib.*, 1882; *ib.*, 1885; *ib.*, 1886; Amritsar (Persian character), 1893.

Pothi Rahirās,—(A manual of Sikh evening prayers, consisting of selections from the *Ādi Granth* and the *Granth of Guru Gobind Singh*.) Lahore, 1867, 1869, (with other extracts from the *Ādi Granth*) 1869, 1873, 1874, (with select passages from the *Ādi Granth*, Persian character) 1874, 1875, 1878, 1879; Amritsar, 1893.

Pothi Japji,—(A collection of Sikh hymns and prayers, composed by Nānak, which form the introductory chapter to the *Ādi Granth*.) Lahore, 1865, 1868, (Persian character) 1871, (Persian character) 1872, 1873, (with other verses by Nānak taken from the *Ādi Granth*) 1873, 1874, (Persian character) 1874; Amritsar, 1875; Karachi, (in Khoja-Sindhi characters) 1875; Lahore, 1876, (with other verses by Nānak) 1876, (with a Pañjābī commentary by Bihārī Lal) 1876; (Persian character) Sialkot, 1876; Lahore, 1877, (with a commentary by Mañi Singh) 1877, (with a commentary by Paḍit Salgrām Das) 1877; (Persian character) Sialkot, 1877; (Persian character) Lahore, 1878, 1879, (with Mañi Singh's commentary) 1879; (Persian character) Sialkot, 1879; Amritsar, 1882; (with commentary of Hariprakāś, entitled *Dādā-arthāvalī*) Rawalpindi, 1889; Lahore, (with Bihārī Lal's commentary) 1891, with Mañi Singh's commentary) 1900.

(The original text of the Japji form is given as an appendix to Trumpp's Translation of the *Ādi Granth*.)

Translations of the Japji. Text in Persian characters, with a Hindōstānī translation and notes. Followed by the *Janam-sākhī*, or Life of Nānak, and the *Gurbilas*, or account of his successors. Lahore, 1870. The same, Lahore, 1873. With an interlinear translation in Hindōstānī, Gujranwala, 1870. With an Introduction and translation into Hindōstānī by Sardār 'Itir Singh of Patiala, Gujranwala, 1879. *Jap-paramitrā*, an edition of the Pañjābī text, with a Hindi translation and notes by Lakshman Prasad Brahmachāri, Lucknow, 1887. A Circular Letter to the Sikhs, dated Amritsar, December 24th, 1897, written by M. Macauliffe. To this is added a tentative translation of the Japji into English. Letter printed at the New Anglo-Gurmukhī Press, Amritsar. *Translation of the Japji*. By M. Macauliffe. *Journal of the Royal Asiatic Society*, 1900, pp. 43 ff.

Pothi Āsādī War, (A collection of hymns from the Rāg Āsā of the *Ādi Granth*. Repeated by Sikhs after the Japji and the Hazūrēdī Sabd as a morning divine service.) Lahore, (1873), (Persian character) 1874, (Persian character) 1875, 1876, 1877. *The Asa di War. A Morning Prayer of the Sikhs*. By M. Macauliffe. *Indian Antiquary*, Vol. xxx. (1901), pp. 537 ff. (A translation of the *Āsādī War* into English, with a short Introduction.)

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- " " *Songs of the People,—The Civil and Military Gazette*, 4th July, 18th and 29th August, 13th September 1882; 19th January, 10th and 24th February, 21st March, 6th April, 26th July 1883. (In Panjabi, with translation.)
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94 989 306 Vol xl (1910) pp 41 90 101 6 14 212 249 96
 CUNNING REV T F A D GRHAMME BAILEY REV T — *Pa jab Wa ual a d Gran mar a Gu de to the*
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the Panjab spoken north and north west of Lahore)

The Panjabi language is usually said to be written in the Gurmukhi alphabet

indeed he name Gurmukhi is often applied most incor-
 Witten Character rectly to the language itself There is no more a Gur-
 mukhi language than there is a Deva nagari one As a matter of fact several
 languages have been written in Gurmukhi The *Adi Granth* which is throughout
 written in that character is mostly in some dialect or other of Western Hindi and even
 contains some Marathi hymns

The true alphabet of the Punjab is known as the *Landa* or clipped It is con-
 nected with the Mahajani character of Northern India and resembles it in having a
 very imperfect system of representing the vowel sounds Vowel signs are frequently
 omitted It is said that in the time of Angad the second Sikh Guru (1538 to 1552 A D)
 this Landa was the only alphabet employed in the Punjab for writing the vernacular
 Angad found that Sikh hymns written in Landa were liable to be misread and he
 accordingly improved it by borrowing signs from the Deva nagari alphabet (then only
 used for Sanskrit manuscripts) and by polishing up the forms of the letters so as to
 make them fit for recording the scriptures of the Sikh religion Having been invented
 by him this character became known as the *Gurmukhi* or the alphabet proceeding from
 the mouth of the Guru Ever since this alphabet has been employed for writing the
 Sikh Scriptures and its use has widely spread mainly among members of that sect

On the other hand Landa has remained current all over the Punjab and is especially
 used by shop keepers

Closely resembling Landa is Takri or Tākri the character employed in the Himalayas
 north of the Punjab a refined variety of which is Dogri the official character of Jammu
 Takri leads us further north into Kashmir Here just as Gurmukhi is a polished form
 of Landa we find the Sarada character employed in Kashmir by Hindus for all purposes
 It is a polished variety of Takri and is as complete as Deva nagari In order to show
 the close connection between these four alphabets I give them together in parallel
 columns on the following page Landa and Takri differ considerably from place to
 place and I have taken the specimens from fairly central localities in the area in which
 they are respectively employed

D Fully described a pp 63 72 For the varieties of Landa and Takri the reader is referred to Dr L. S. S.
 Co of Spoken and written and the hand of Authoritative Companion to the present writing article on the
 Modern Indo-Aryan Alphabets of the White and Indian continent and that hand

Gurmukhī.	Laṇḍā.	Takrī.	Śaradā.		Gurmukhī.	Laṇḍā.	Takrī.	Śaradā.	
ਮ	म	म	म	'āirā'	ੳ	३	३	५	ḍa
ਫ	फ	फ	फ	'īrī'	ਫ	८	८	८	ḍha
ਭ	ब	ब	उ	'ūrā'	ਭ	८	८	म	ya
ਭ	ब	८	म	o	ੳ	३	३	३	la
ਸ	८	८	म	sa	ਬ	८	८	ब	tha
ਤ	८	८	८	ha	ਦ	८	८	८	da
ਕ	८	८	क	ka	ਪ	८	८	८	ḍha
ਖ	८	८	८	kha	ਨ	८	८	८	na
ਗ	८	८	ग	ga	ਪ	८	८	८	pa
ਘ	८	८	८	gha	ਭ	८	८	८	pha
ਙ	८	८	८	ṅa	ਬ	८	८	८	ba
ਚ	८	८	८	cha	ਤ	८	८	८	ḍha
ਛ	८	८	८	chha	ਮ	८	८	८	ma
ਜ	८	८	८	ja	ਯ	८	८	८	ya
ਝ	८	८	८	jha	ਰ	८	८	८	ra
ੲ	८	८	८	ṛ	ਲ	८	८	८	la
ੳ	८	८	८	ṛa	ੲ	८	८	८	va
ਠ	८	८	८	ṭha	ੳ	८	८	८	ra

While the Sarada alphabet closely follows the Deva nagari in the arrangement of its letters and in the system of representation of its vowels Gurmukhi with Landa and Takri diverges somewhat from the latter in both particulars

Gurmukhi has only one sibilant π *sa* corresponding to the Deva nagari स It has nothing to correspond to the Deva nagari श *śa* or ष *ṣa* these letters not being required for the Panjabi language When it is desired to represent the sound of *śh* as it appears in words borrowed from Arabic or Persian a dot is put under π *sa* Thus π *śhā*

In the order of the alphabet π *sa* and उ *la* do not come at the end after the other consonants as in Deva nagari but *precede* the other consonants coming immediately after the vowels

The system of representing vowels in Gurmukhi is somewhat peculiar It has three signs *ੴ* ਅ *a* and ੳ *ē* which are known respectively as *anā* *ੴ* and *ēā* These are used when vowels are initial as bases to support the non initial forms of the vowels it is desired to represent With these bases they become initial vowels ਅ *anā* is used as the base of the initial forms of ਅ *a* ਆ *ā* ਐ *ai* and ਅ *au* the non initial forms of the last three being ੲ and respectively As in Deva nagari ਅ *a* has no non initial form ੲ *ai* is used as the base of the initial forms of ਇ *i* ਈ *ī* and ੳ *e* the non initial forms of these vowels being ੲ *i* and respectively ੳ *ēā* is the base of the initial forms of ਉ *u* and ਊ *ū* the non initial forms of these vowels being ੳ and ੴ respectively Finally by slightly modifying the upper curve of ੳ *ēā* so as to leave it open we get ੴ the initial form of the vowel *o* of which the non initial form is

We thus arrive at the following vowels as written in the Gurmukhi alphabet

INITIAL FORMS

ਅ *a* ਆ *ā* ਇ *i* ਈ *ī* ਉ *u* ਊ *ū* ੲ *e* ਐ *ai* ੳ *o* ਐ *ai*

NON INITIAL FORMS

ਕ *ka* ਕਾ *kā* ਕਿ *ki* ਕੀ *kī* ੳ *ku* ੴ *lu* ੳ *le* ੳਲਾ *alā* ੳਲੋ *alō* ੳਲਾ *alā*

The Gurmukhi consonants are as follows —

ਸ <i>sa</i>	ਹ <i>ha</i>			
ਕ <i>ka</i>	ਖ <i>kha</i>	ਗ <i>ga</i>	ਘ <i>gha</i>	ਙ <i>na</i>
ਚ <i>ca</i>	ਛ <i>cha</i>	ਜ <i>ja</i>	ਝ <i>zha</i>	ਞ <i>na</i>
ਟ <i>ta</i>	ਠ <i>tha</i>	ਡ <i>da</i>	ਢ <i>da</i>	ਣ <i>na</i>
ਤ <i>ta</i>	ਥ <i>tha</i>	ਦ <i>da</i>	ਧ <i>da</i>	ਨ <i>na</i>
ਪ <i>pa</i>	ਫ <i>pha</i>	ਬ <i>ba</i>	ਭ <i>bha</i>	ਮ <i>ma</i>
ਯ <i>ya</i>	ਰ <i>ra</i>	ਲ <i>la</i>	ਵ <i>va</i>	ਨ <i>na</i>

Each vowel and consonant has in Panjabi a definite name Thus non initial *i* *a* is called *a* *anā* non initial *i* *ī* *ai* and so on Similarly π *sa* is called *sas* ਹ *ha* is called *hah* and so on It is unnecessary to give these names here as they are of little practical use and can be found in any Panjabi Grammar

There are two nasal signs, *viz.* ' known as *ṭippī*, and ' known as *bindī*.

Ṭippī can be written over any syllable containing (non-initial) *ā*, or any of the short vowels *a*, *i*, or (non-initial) *u*. Before *ṣ* *sa*, it is pronounced as *n*. Thus, *ṣṣ* is pronounced *ans*. Before *ṣ* *h* or another vowel, or at the end of a word, it has the sound of the *n* in the French word *bon*, which I represent by the sign ' over the vowel nasalised. Thus, *ṣṣ* *sīh*, *ṣṣ* *jīu*, *ṣṣ* *nū*. Before any other consonant it has the sound of the nasal of the class to which that consonant belongs. Thus, *ṣṣ* *chāṅgā*, *ṣṣ* *pañchī*, *ṣṣ* *piṇḍ*, *ṣṣ* *hindū*, *ṣṣ* *khannā*, *ṣṣ* *amb*, *ṣṣ* *sammāt*.

Bindī may be written over any syllable containing any of the long vowels *ā*, *i*, *ē*, *ai*, *ō* or *au*, whether initial or non-initial, or over the initial forms of *u* and *ū* (the non-initial forms of these last two vowels take *ṭippī*). *Bindī* generally has the sound of the *u* in the French word *bon*, and is then represented in transliteration by '̣. Thus, *ṣṣ* *bāṣe*, *ṣṣ* *asī*, *ṣṣ* *ēlū*. Often, however, when not at the end of a word or preceding *h* or *s*, it is pronounced like *ṭippī*.

The Pañjābī language requires very few compound consonants. The following are the ones most usually met with:— *ṣ* *sīa*, *ṣ* *mha*, *ṣ* *nha*, *ṣ* *rha*, *ṣ* *lha*, *ṣ* *ṣha*, *ṣ* *gya*, *ṣ* *elha*, *ṣ* *tya*, *ṣ* *sma*. When *ṣ* *ra* is the second member of a conjunct it takes the form of a subscript dash. Thus, *ṣ* *sra*, *ṣ* *kra*, *ṣ* *khra*, *ṣ* *gra*, *ṣ* *tra* (rather common), *ṣ* *dra*, *ṣ* *pra*, *ṣ* *bra*, *ṣ* *bhra*.

When a letter is doubled the sign '̣, known as *adhik*, is written above the line immediately in front of it. Thus, *ṣṣ* *sapp*, *ṣṣ* *gaddī*, *ṣṣ* *assū*, *ṣṣ* *bichchhū*, *ṣṣ* *pathhar*.

Other compound consonants are indicated by mere juxtaposition. Thus, *ṣṣ* *bakbākī*, not *bakabākī*, as we might expect; *ṣṣ* *khurchan*, not *khurachan*; *ṣṣ* *māṣṣā*, not *māṣanā*; *ṣṣ* *mārda*, not *māradā* or *mār'dā*.

In the Eastern Punjab, but not in the Mājh, there is a cerebral *ḷ*-sound which also occurs in Lahndā, Vernacular Hindōstānī, Central and Western Pabāṣī, Rājasthānī, Gujarātī, Marāṭhī, and Oṣiā. It is indicated by affixing a short tick to the right hand lower corner of the ordinary character for *ḷ*. Thus, *ṣṣ* *ḷa*.

As in Western Hindi the inherent *a* of the final consonant of a word is not pronounced.

The letter *ṣ* sometimes has the sound of *wa*, and sometimes that of *va*. The *va* is not pronounced as in English, with the lower lip pressed against the upper teeth. It is a pure labial sound made by pressing the two lips together, and letting the breath issue between them. In cognate languages the letter generally has a *v*-sound before the vowels *i* and *e* (whether long or short) and a *w*-sound before other vowels. In Pañjābī this rule generally holds good when the letter is in the middle of a word, but at the commencement of a word it is not followed. Here the only rule seems to be custom, and I have accordingly given as a supplement to the skeleton grammar a list of words taken from Bhūi Māyā Singh's Dictionary which commence with the letter and in which that letter is pronounced as *v*. In all other Pañjābī words commencing with the letter it is pronounced as *w*.¹

Hitherto we have dealt with the alphabets employed by Sikhs and Hindūs. It must be remembered that there is also a large Musalmān population in the Pañjābī-

¹ See pp. 633 ff.

speaking area, which uses Pañjābī as freely as its Hindū neighbours. These people, however, when they write the language usually employ the Perso-Arabic alphabet as adapted for Hindōstānī. It has no local peculiarities.

Specimens written in all the foregoing scripts (except Lanḍā) will be found in the following pages. No specimens have been received in Lanḍā, nor does that character easily lend itself to writing more than a few sentences. Its decipherment is so difficult even to those who write it, that it is seldom employed except for writing accounts and the like among illiterate shopkeepers.

Pañjābī Grammar in the main follows that of Hindōstānī,
so that few remarks are necessary.

As regards pronunciation, the only letters which require special notice are *h* and some of the aspirated consonants. In Lahndā these are pronounced in a peculiar way, and the same fact is evident in the western districts of the Pañjābī area. The best account of this pronunciation is that given by Mr. Grahame Bailey in his grammar of the Wazirabad dialect, of which the following is an abstract.

In these districts, when *h* commences a word, or precedes an accented syllable, it has a strong guttural sound resembling that of a somewhat strongly pronounced ع 'ain, in Arabic. We might compare the Cockney pronunciation of *ham* as 'am (not 'am). Thus, *higgyā*, the sides of a bed, is pronounced 'ygyā, and *pihāṛī*, the wages of grinding, pī'āṛī.

In other positions, i.e. when it is not at the beginning of a word or preceding an accented syllable, it is hardly audible or may be altogether inaudible, but it strongly raises the pitch of the preceding vowel, often altering the whole tone of the word. Thus, *lāh*, bring down, is very different in sound from *lā*, attach, although the *h* in the former is often quite inaudible. Similarly the first *ā* in *kāhā*, speedy, is pronounced in a high tone, while in *kāḥā*, black, it has the ordinary tone, although the *h* in the former word is not itself sounded.

The same remarks apply to the *h* shown in transliteration of soft (not hard) aspirated consonants, viz. :—*gh*, *jh*, *q̣h*, *dh*, *bh*, *ph*, *nh*, *mh*, *rh*, *wh*, etc., but not in the case of the hard aspirated consonants *kh*, *chh*, *ṭh*, *ṭh*, *ph*, or of *sh*. Thus, *bhāṛā*, a brother, is pronounced *b'rā*, *ghumā*, a measure of land, *g'umā*, and *Chanāḥā*, the Chināb river, is pronounced *Chan'ā*. On the other hand, in *kāṛh*, in which *ṛh* follows an accented vowel, the *h* is inaudible, but the *u* is pronounced in a higher tone than in *kāṛ*, the joint of a plough; and the *a* of *bāgg̣hī* (pronounced *bāgg̣hī*, not *bāgg̣hī*), a buggy, is higher in tone than the *a* of *bāgg̣ī* (feminine), white.

In nouns, the most noteworthy peculiarities are that the oblique plural ends in ā and that the suffix of the genitive is dā, which, like adjectives ending in ā, agrees, not only in gender and number, but also in case, with the noun with which it is in agreement.

In the verbs, two forms of the verb substantive may be noted. One is *jē*, he is. This is only heard in the western districts of the Pañjābī area, and its correct meaning was first indicated by Mr. Grahame Bailey in his Wazirabad Grammar already alluded to. By origin *jē* is the pronoun of the second person plural combined with the verb

substantive, and it properly means 'there is to (or by) you.' This is evident in phrases like:—

kī mīlēā jē, literally, what was got to you, *i.e.* what did you get? Standard Panjābī *tuhānī kī mīliā*.

kī ākhēā jē, what was said by you, what did you say? Standard *tus kī ākhēā*.

kī jē, what has happened to you.

Generally, the reference to the second person is less direct, and must be translated, if at all, by some such phrase as 'I say to you,' or 'I ask you.' Thus, *kī jē*, already given, also means 'I ask you what has happened (to anybody, not necessarily to you).' Similarly:—

ōlthē dō jē, I say to you there are two there.

mā āyā jē, I say to you I have come.

sāhū jē, I say to you it is the Sāhib.

It is evident that, in the last three examples, the 'I say to you' can be for all practical purposes omitted, and the *jē* represented, as it is in the grammar, by 'he is' or 'they are.' It can, however, only be used in sentences like the foregoing.

The common form of the past tense of the verb substantive is usually *sī* for both masculine and feminine singular, and for the masculine plural. This is generally explained as the feminine of *sā*, but much more probably it is a corruption of some old form akin to the Prakrit *āsī*, Sanskrit *āsīt*, he was. The infinitive of the finite verb generally ends in *na* (not *na*), though *na* occurs in the case of some verbs. The future presents a few irregularities and there is a passive voice formed by adding *ī* to the active root (see p. 616), but on the whole the conjugation of the verb closely resembles that of vernacular Hindōstānī. It is therefore believed that the annexed skeleton grammar will enable the student to understand the language of the following specimens.

Singular		Plural	
Direct	Oblique	Direct	Oblique
manḍa a boy	manḍ-	manḍḥ	manḍhā
banṭā, a shopkeeper	banṭḥ	banṭḥ	banṭhā
manuḥḷā, a man	manuḥḷā	manuḥḷā	manuḥḷhā
bhāṭ a brother	bhāṭ	bhāṭ	bhāṭhā
laṭṭ a crow	laṭṭ	laṭṭ	laṭṭhā
pai a father	pai	pai	pāṭhḥ
dāṭ a daughter	dāṭ	dāṭhā dāṭh	dāṭhḥ dāṭh
ḷandḥ a wall (f. n.)	ḷandḥ	ḷandḥhā	ḷandḥhā
maṭṭ a mother	maṭṭ	maṭṭhḥ	maṭṭhḥ
ṭidḥwa a widow	ṭidḥwa	ṭidḥwḥ	ṭidḥwḥ

The following are the usual forms of the Vocative — ḥ manḍḥ (sing.), aṭṭḥ ḥ banṭḥ (or banṭḥ), ḥ banṭḥ ḥ manuḥḷḥ ḥ manuḥḷḥ ḥ bhāṭḥ, ḥ bhāṭḥ ḥ bhāṭḥ ḥ laṭṭḥ (or laṭṭḥ) ḥ pāṭḥ, ḥ pāṭḥ ḥ dāṭḥ ḥ dāṭḥ ḥ ḷandḥ ḥ ḷandḥ ḥ maṭṭḥ (or maṭṭḥ) ḥ ṭidḥwḥ ḥ ṭidḥwḥ. The nominative is some times used instead of the vocative.

	I	Thou	He she, it that	This (1)	This (2)	Who which (1)	Who which (2)
Sing							
Nom	/aŋ (oŋ) sən̄	tu	uŋ aŋ oŋ sən̄	sā aŋ	aŋ aŋ, aŋi	jo	joŋa joŋa
Agent	mən̄	taŋ	uŋ oŋ uŋsən̄ etc	in en inŋas, etc		jo joŋas etc	
Obl	sən̄ b it sən̄ te from me	taŋ (te te)	uŋ uŋ oŋ	sā, sē ŋa, sē	Base unchanged	joŋ joŋ	
Gen	sē	teŋ a	iŋ ŋa sən̄a etc	sāŋa, sēŋa etc		joŋa etc	
Plur							
Nom	as	tus̄	ŋā	aŋ	aŋ aŋ aŋi	joŋ	
Agent	as̄	tus̄	iŋā ŋā uŋŋōŋas, etc	ināŋ ināŋas, etc	aŋāŋas, etc	joŋāŋ, joŋāŋas	
Obl	as̄ s̄	tus̄a, tūŋā	uŋāŋ ŋnāŋ	ināŋa, enāŋa	aŋā, aŋā	joŋāŋ	
Gen	as̄aŋ s̄aŋa	tus̄aŋa tūŋāŋa	uŋāŋāŋa etc	ināŋāŋa etc	aŋāŋa etc	joŋāŋa	

¹ In colloquial Panjabi we have *two, twadda*, instead of *tuba tūkaḍa*. *Ap* self has its genitive *apna*. In the sense of 'Your Honour' the use of the word is borrowed from Hindustani. The usual respectful pronoun of the second person is the plural *tuā*.

	That (1)	That (2)	Who ? (1)	Who ? (2)	What ?	Anyone, someone	Anything
Sing Nom	as	tas̄ra, ts̄kra	as̄an	as̄ra, ts̄kra	as̄, as̄	as̄a, as̄	as̄ah, as̄ah, as̄ah, as̄ah, as̄ah
Agent	as̄, etc		as̄ra, etc		as̄as̄ra, etc	as̄as̄, as̄as̄ra	as̄as̄as̄ra
Obl	as̄, as̄		as̄h, as̄		as̄ah, as̄	as̄as̄	as̄as̄
Gen	as̄as̄a, etc		as̄as̄a, etc		as̄as̄a, etc	as̄as̄as̄a	as̄as̄as̄a
Plur Nom	as̄	Declined regularly, as an adjective	as̄an	Declined regularly, as an adjective			
Agent	as̄as̄		as̄as̄, etc				
Obl	as̄as̄		as̄as̄				
Gen	as̄as̄as̄a		as̄as̄as̄a				

III VERBS —A—Auxiliary Verb and Verb Substantive

Present tense — I am, etc

	Sing		Phu	
	Masc	Fem	Masc	Fem
1	hā, hāgā, hāt	hā, hāgāt hāt	hā hāgā hāgā	hā, hāgā hāgā
2	hāt, hāgā, ā	hāt, hāgāt ā	hā hā, hāgāt, hāgā	hā, hā, hāgāt
3	hām, hāgām, hāam, hāt, ā, ā, ā, ā	hāt, hāgāt, hāam, hāt ā, ā, ā, ā	hām hām-gā, hāgāt, hām, hāam, hāam hā, ā	hām, hām gā, hāgāt, hām, hām, hāam, hā, ā

Past Tense —I was, etc

		SING.		PLUR.	
		MALE	FEMALE	MALE	FEMALE
also	1	es, <i>esga</i> , <i>es</i> , <i>esga</i> , <i>es</i>	ei, <i>esgi</i> <i>es</i>	es, <i>es-gē</i> , <i>es</i> , <i>es gē</i> <i>es</i>	<i>esē</i> , <i>es gē</i> , <i>esē</i>
	2	<i>es</i> , <i>es-gē</i> <i>es</i> <i>es</i>	<i>es</i> , <i>esgi</i> , <i>es</i> <i>es</i>	<i>es</i> , <i>es gē</i> <i>es</i> <i>es</i>	<i>esē</i> , <i>es gē</i> , <i>esē</i>
	3	<i>es-es</i>	<i>es</i> <i>es</i>	<i>es-es</i> , <i>es</i>	<i>es</i> <i>esē</i> , <i>esē</i>
	4	<i>es-es</i> , <i>esē</i>	<i>es-es</i> , <i>esē</i>	<i>es</i> , <i>es-gē</i> , <i>es-es</i> , <i>es-es</i> , <i>es</i> <i>es</i>	<i>es</i> , <i>es-gē</i> , <i>es-es</i> , <i>es-es</i> , <i>es-es</i>

The negative of the forms *hasi-sā*, etc., is *hasi saki sū*, etc. The negative of *sī* is *naso* or even *tāo nasō*. *Nasō* is used for both genders and both numbers.

Some of the above forms are only of local occurrence. The most usual forms are —

	Present (Com Gen)		Past			
			Sing		Plur	
	Sing	Plur	Masc	Fem	Masc	Fem
1	हृ	हृ	अह, अह	अह	अह, अह, अह	अह
2	अहृ	अहृ, अह	अह अह	अह	अह, अह, अह	अह
3	अह	अह	अह, अह	अह	अह, अह, अह	अह, अह

—Active Verb.—

Root,—	<i>ghall, send</i>
Infinitive,—	<i>ghallna, ghallan, to send</i>
Pres. part,—	<i>ghallda, sending</i>
Past part,—	<i>ghallda, sent</i>
Noun of Agency,—	<i>ghallan wala, a sender</i>
Gerund,—	<i>ghallin, sending</i>
Conjunctive part,—	<i>ghall, ghallit, ghall-ā(-laa, -laa-lee), ghall-i-ā(-laa, -kaa-lā)</i>

NOTE.—If the root ends in *n*, *r*, *l*, or *r*, the infinitive ends in *na*, not *nā*. Thus, *jānna*, to know; *marāna*, to strike.

Roots ending in a vowel or *h* form the present part in *sās*. Thus, *śaśāś*, coming, *śaśindaś*, remaining, *śaśandaś*, eating, *gaśaśandaś*, thins hanging. Sometimes the present part takes the termination *as*. Thus, *deśāśas*, for *dēśāśas*, seeing.

- Varīna* to sit to flow
Var enmity
Varan var an enemy
Varan varar waste depopulated
Var the name of a certain caste
Var sound voice (corruption of *ava*)
Varana varava to play upon a musical instrument
Varj varale by beat of drum
Vara to emit a sound
Varalat agency
Varām sapin wood (used as dye)
Varāmba varām a certain tree *Varaja a boica*
Varām coloured with *varām*
Varil an agent a pleader
Varil separate asunder
Varlōd now the time for bringing forth young (of a cow or mare)
Varllo varll *varll* divided separated
Var a crook bend
Var hūr a breeze
Var a small raft
Varā towards by
Varat varat see *varat*
Varan the wall round a courtyard
Var a saint a prophet
Vara to surround
Varloh varloh *lu* *hi* a large brass cooking vessel
Var a certain tree *Salvadora oleoides*
Varj traffic commerce
Varj a bamboo a tent-pole
Var *van* an arrow a kind of coarse wine
Varaicol name of a sept of the Jat caste
Vara like equal to timber to support the earth filled into a grave
Varalana varalan to inveigle persuade
Var a window a small door time turn
Var a preparation of pulse
Varām bold brave
Varām heroism
Varā the leaf of a book
Var heartache severe sorrow
Varma a carpenter's bit
Var the mound raised by white ants a small carpenter's bit
Var a fast fasting a share
Varana usage custom a share
Varana to divide distribute
Varana usage custom, a divider

- Vasāṭ*, growing (of a village).
Vasākḥ, see *visākḥ*.
Vasōṣ, a Hindū holiday occurring on the first of *Vasākḥ*.
Vast, a thing, goods and chattels.
Vāt, distance, space ; a road.
Vatṭ, a weight ; enmity ; a boundary line between fields, etc.
Vatt, again ; moisture in the ground.
Vatṭāṇi, a clod for cleaning.
Vayāḥ, a wedding.
Vayāḥṇā, *vayāḥṇā*, to marry.
Vayāhtā, married (of a woman).
Vayākarn, grammar.
Vayākarni, a grammarian.
Vayāpak, pervading.
Vayāpi, pervading.
Vēchṇā, to sell.
Vēdānt, the Vēdānta system of philosophy.
Vēkḥṇā, to see.
Vēl, a climbing plant.
Vēlā, time, moment.
Vēlnā, *vēlṇā*, a rolling-pin ; to roll, to seed cotton.
Vēlṇi, a machine for seeding cotton.
Vērḥā, the courtyard of a house.
Vēsākḥ, see *visākḥ*.
Vēsākḥi, see *visākḥi*.
Viāḥṇā, = *vayāḥṇā*.
Viāhtā, = *vayāhtā*.
Vich, an interval.
Vichār, consideration.
Vichch, in.
Vichōlā, a mediator.
Vidā, dismissed.
Viddiā, *viddyā*, knowledge.
Vigarnā, to be spoiled.
Vigāṇā, to spoil.
Vigāṇū, a spoiler.
Vigrāṇ, damage ; one who spoils.
Vigrāṇṇā, to cause to be spoiled.
Vikāṇ, sale, selling ; for sale.
Vikāṇṇā, to cause to be sold.
Vikh, poison.
Vilāit, *vilait*, *valāit*, or *valait*, a country ; England.
Vilāiti, foreign ; English.
Vilḥṇā, to sob, lament.
Vinḡā, crooked, uneven.

Vii a brother (used by a sister)

Viana a waste, solitude

Vid daily use practice

Vih name of a sect of the Jat caste

Vila scarce rare far apart

Virodh enmity

Virodhi quarrelsome

Vit a circle of clients

Visah trust faith

Visalh, vasalh usalh name of a month

Visalhi, vasa usalhi the first day of Visalh on which a festival occurs

Vislta, ordure

Vissana to be forgotten, to forget

Vitth, a bird's dung

Vitthna to drop dung (of a bird)

Vular, conduct, behaviour, trade, traffic

DŌGRĀ OR DŌGRĪ.

The Dōgrā or Dōgrī dialect of Pañjābī takes its name from Dōgar or Dugar, the title of the submontane portion of the Jammu State. This portion of the Jammu State has to its north the hill country of Jammu separating it from Kashmir, in which a variety of dialects, such as Rāmbanī and Pōguli, intermediate between Dōgrā and Kāshmīrī are spoken. These dialects in many respects closely resemble Dōgrā, but I have classed them with Kāshmīrī as they present the regular use of pronominal suffixes attached to the verb which is characteristic of that language. In the hills in the north-east of the Jammu State lies Bhadarwāh, the language of which, Bhadarwāhī, is a form of Pahārī. To the east of Jammu lies the State of Chamba. The main language of Chamba, Chamāñālī, is also a form of Pahārī; but a mixed form of speech called Bhaṭṭālī, which is based on Dōgrā, is spoken in the west of the State, near the Jammu Frontier. South of Jammu lie the Punjab districts of Sialkot and Gurdaspur, the main language of which is Pañjābī. Dōgrā is, however, spoken along the northern border of these districts. South-east of Jammu lies the district of Kangra; here a dialect of Pañjābī is spoken which is closely allied to Dōgrā. Not far to the west of Jammu City runs the river Chenab, beyond which lies the Naushahra country. Dōgrā extends to a few miles beyond the Chenab. Further on we come to the hill dialects connected with the northern form of Lahndā.

The word Dōgar is popularly said to be a corruption of the Sanskrit Dvigarta, but this derivation is not accepted by European scholars at the present day. On the contrary, the ancient name of the country appears to have been *Durgara*, from which 'Dōgar' is derived, through the Prakrit 'Doggara.'

As will have been gathered from the foregoing remarks, Dōgrā is bounded on the south by standard Pañjābī, on the east and north-east by Pahārī, on the north by the semi-Kāshmīrī hill dialects, and on the west by Lahndā.

There are three sub-dialects of Dōgrā mentioned in the reports. These are Kanḍiālī, the Kāngrā Dialect, and Bhaṭṭālī. Kanḍiālī is a mixture of standard Pañjābī and Dōgrā spoken in the hills of the north-east of Gurdaspur. The Kāngrā Dialect is the main language of the head-quarters *talqīs* of Kangra District, and Bhaṭṭālī is spoken in Western Chamba. Like Kanḍiālī, the Kāngrā Dialect is a mixture of Dōgrā and standard Pañjābī, with also a few peculiarities of its own, while Bhaṭṭālī is a mixture of Dōgrā, Kāngrī, and Chamāñālī.

The following are the estimated number of speakers of Dōgrā in localities in which it is a vernacular:—

¹ See Dr. Stein's translation of the *Rājatarāṅgīnī*, Vol. II, p. 432. It will be observed that the initial *ḍ* of Dōgar has been cerebralised. This is an example of the influence of Lahndā, in some dialects of which an initial *ḍ* is often cerebralised. Thus in the Thālī of Shahpur, the root *dā*, give, becomes *ḍā*.

Dogra Proper—		
Jammu and neighbourhood	434 000	
Gurdaspur	60 000	
Sialkot	74 727	
		568 27
Kandul (Gurdaspur)		10 000
Kangra District		636 500
Bhateal		14 000
	TOTAL	1 229 207

In the above table the figures for Jammu are mere estimates based on the returns of the Census for 1901 as no language census was taken of that State in 1891. The Gurdaspur and Sialkot figures are better estimates being based by the local officers on the returns of the Census of 1891. The Bhateal figures are those reported by the Chamba officials. In Gurdaspur Dogra is spoken nearly all over the lower hills and in Sialkot it is spoken in 116 villages of Zafarwal *Tahsil* to the north and west of Zafarwal and all over the Bajwat *Alaga* of the Sialkot *Tahsil*.

No information is available as to the number of speakers of Dogra outside the region in which it is a vernacular.

Dogra closely resembles standard Panjabi. The main differences consist in the change in oblique form of the noun substantive and in the employment of a different postposition for the accusative dative case. The vocabulary too differs somewhat being influenced by Lahnda and (especially) Kashmiri. As regards the oblique form all masculine nouns add a short *e* or *ai* in the singular to the nominative while feminine nouns add *a* thus following the example of northern Lahnda. For the accusative dative case the usual suffix is *ai* or *gi* instead of the Panjabi *nū*. In Kangra an alternative suffix is *jo*. Dogra also prefers the word *ti/a* to mean 'was' instead of the more usual *sa* or *si* of standard Panjabi.

So far as I am aware the only Dogra book which has been printed is a version of the New Testament in Jumboo or Dogura issued by the Serampore Missionaries in the year 1826. There are said to be some translations of Sanskrit books into Dogra one of which a version of the *Lilavati* (a mathematical work) is mentioned by Dr. Buhler.¹

AUTHORITIES—

The only previous account of the Dogra dialect which I have seen is contained in the following—

DREW FREDERICK—*The Jumboo and Kashmir Territories. A Geographical Account* London 1875
 Account of Dogra pp 463 ff. Dogra Alphabet described p 471. Appendix I (pp 503 ff.)
 Dogra Grammar

Dogra has an alphabet of its own which is allied to the Takri alphabet current in the Punjab Himalayas. Some thirty or forty years ago the then Maharaja of Jammu and Kashmir caused to be invented a modified form of the current Takri so as to bring it more into line with Devanagari and Gurmukhi. This improved Dogra is used for official documents but it has not generally displaced the old Takri form of script which is that employed in the

¹ Detailed Report of a Tour near the of Sanskrit MSS made in Kashmir, Rajputana and Central India Bombay 187 p 4

following specimens. This alphabet is very imperfect. Theoretically it has all the letters found in Dēvanāgarī except a few which are not employed in the vernacular language, but the vowels are so loosely written, that it might almost be said that any vowel sign can be employed indifferently for any vowel sound. More especially, *e* and *i*, and *o* and *u* are frequently confounded. At other times we find vowels omitted altogether, so that the reading of a Ḍogrā document is no easy task.

There is another peculiarity in Ḍogrā writing which should be observed. It is the very frequent employment of the initial forms of vowels instead of the non-initial forms in order to represent non-initial long vowels. It is as if in Dēvanāgarī we were to write ददा when we meant to write दा. An examination of the specimens will show instances of this in every line. In order to indicate this, in transliterating the specimens, I insert an apostrophe before every vowel which is written in the initial form. It is as if I were to transliterate ददा by *d'dā* and दा by *dā*.

In order to facilitate the reading of the text I have, whenever a word is wrongly spelt, first transliterated it strictly as it is written and have then immediately afterwards transliterated the correct spelling which I place between marks of parenthesis. I have, however, altogether ignored the very frequent use of a long vowel for a short one, or *vice versa*. Such cases I have passed over silently in the transliteration. Ḍogrā has never been printed in type of its own character. I therefore give the specimens in the vernacular character in facsimile just as I have received them. Types are, however, available for the form of Tākri employed in the adjoining State of Chamba, which is closely allied to that used for Ḍogrā, and, as type-printed words are easier to read than facsimiles of handwriting, I give in each case the specimen also printed (in correct spelling) in the Tākri type of Chamba.

The printed Chamba Tākri alphabet is as follows:—

Vowels.

ਠ a ਠ ਆ ਠ i ਠ i ਠ u ਠ ਊ
 2 ਐ 2 ਐ ਠ ਓ ਠ ਔ . ਠ.

Consonants.

ਠ ka	ਖ kha	ਗ ga	ਘ gha	ਙ na
ਚ cha	ਛ chha	ਜ ja	ਝ jha	
ਟ ta	ਠ tha	ਡ da	ਢ dha	ਣ na
ਤ ta	ਥ tha	ਦ da	ਧ dha	ਨ na
ਪ pa	ਫ pha	ਬ ba	ਭ bha	ਮ ma
ਯ ya	ਰ ra	ਲ la	ਵ va	
ਸ sa	ਹ ha	ੜ ra	ਲ਼ la	ਖ਼ sha

Conjuncts.

ਯ ਯਾ ਭਿ ਠਿ ਭਿ ਠਿ ਭਿ su ਭਿ ਪੁ ਭਿ or ਭਿ ਕੁ
 ੜ, ਠੇ ੜ hai ਭਿ ਧੋ ਭਿ ਧਾ ਭਿ ਰਾਮ or ਰਾ ਭਿ ਚਹਾ
 ੪, ਪਾ ੪ tra ਭਿ ਮਾ.

Numerals.

੦ 1, ੧ 2, ੨ 3, ੪ 4, ੫ 5, ੬ 6,
 ੭ 7, ੮ 8, ੯ 9, . 0.

Double letters are never written. They are left to be inferred by the reader. Thus, *dittā*, given, is written ਢਿਤ ਦਿਤਾ, but must be read *dittā*.

The following are the Ḍōgrā characters as used in the specimens :—

Vowels.

INITIAL FORMS.

𑂔 a, 𑂕 ā, 𑂖 i or ī, 𑂗 u or ū, 𑂘 or 𑂙
e, ē or ai, 𑂚 ō or au, 𑂛 m̐ or ~

NON-INITIAL FORMS.

𑂚 ka, 𑂛 k̄ā, 𑂜 ki or kī, 𑂝 or 𑂞 ku, 𑂟 kū, 𑂠 ke or kē,
𑂡 kai, 𑂢 k̄ō, 𑂣 kau, 𑂤 kaṁ or k̄ā.

NOTE.—Great carelessness is allowed in writing the vowels and the nasal sign. They are often omitted altogether. Long and short vowels are frequently interchanged. Initial vowels are often written in the place of non-initial long ones. Thus—

𑂔 for 𑂕 dā; 𑂗 for 𑂘 tū. The letter e or ē is frequently written for i, and ō for u.

Consonants.

𑂚 ka, 𑂛 kha, 𑂜 ga, 𑂝 gha, 𑂞 ṅa;
𑂟 cha, 𑂠 chha, 𑂡 ja, 𑂢 jha, 𑂣 ũ;
𑂤 ta, 𑂥 tha, 𑂦 ḍa, 𑂧 ḍha, 𑂨 or 𑂩 ṇa;
𑂪 ta, 𑂫 tha, 𑂬 da, 𑂭 dha, 𑂮 na;
𑂯 pa, 𑂰 pha, 𑂱 ba, 𑂲 bha, 𑂳 ma;
𑂴 ya, 𑂵 ra, 𑂶 la, 𑂷 va, 𑂸 wa;
𑂹 ṣa, 𑂺 sa, 𑂻 ha, 𑂼 ṭa.

NOTE.—That the same sign is employed for ja and ga, and for la and na (or ṇa), respectively. There is really only one sign, —the letter za. When it is necessary to represent the sound of the Persian *ṣ*, the character for *ṣa* is employed.

In order to facilitate comparison, I next give the current written forms of the letters of the Gurmukhī, Kāśgrā, and Dōgrā alphabets.

Gurmukhī.	Kāśgrā.	Dōgrā.		Gurmukhī.	Kāśgrā.	Dōgrā.	
ਅ	ਐ	ਐ	'āīrā'	ੳ	ੳ	ੳੳ	ḍa
ੲ	ੳ	ੳੳ	'īrī'	ਘ	ਘ	ਘ	ḡha
ਓ	ੳ	ੳ	'ōīrā'	ਙ	=	≈ ੳ	ṇa
ਓ	ਓ	ਓ	ō	ਤ	ਤ	ਤ	ta
ਸ	ਸ	ਸ	sa	ਬ	ਬ	ਬਥ	tha
ਹ	ਹ	ਤ	ha	ਦ	ਦ	ੲ	ḍa
ਕ	ਕ	ਕ	ka	ਪ	ਪ	ਪੲ	dha
ਖ	ਖ	ਖ	kha	ਨ	ਨ	ਨ	na
ਗ	ਗ	ਗ	ga	ਪ	ਪ	ੲ	pa
ਘ	ਘ	ਘ	gha	ਫ	ਫ	ੳ	pha
ਙ	ਤ	ਤ ੲ	ṇa	ਬ	ਪ	ੲ	ba
ਚ	ੳ	ੳ	cha	ਤ	ਤ	ੳ	bha
ਛ	ੲ	ੲ	chha	ੲ	ੲ	ੲ	ma
ਜ	ੲ	ੲ	ja	ੲ	---	ੲ	ga
ਝ	ੲ	ੲੳ	jha	ਰ	ੳ	ੳ	ra
ਞ	---	ੲ	ṇa	ਲ	ੳ	ੲ	la
ਟ	ੳ	ੲ	ṭa	ਵ	ੲ	ੲ	wa
ਠ	ੳ	ੳ	ṭha	ੳ	ੳ	ੳੳ	ra

DOGRĀ GRAMMAR.

In its grammar Dogra closely resembles standard Pañjabī. The following are two main points of difference —

In pronunciation, no difference seems to exist between *e* and *a*: These two vowels appear to be quite interchangeable. Sometimes one is written and sometimes the other. At the end of a word (especially in the declension of nouns) both are pronounced short and both have the same sound, which more nearly resembles that of a short *a* than anything else. Indeed *a* is often written for *e*. In the skeleton grammar which follows I represent this final sound by *e*, but *a*: or *a* would be equally correct. Similarly *ē* is often written *aī* or *ā*.

All nouns even those ending in consonants have an oblique form singular differing from the nominative. In the case of masculine nouns, this oblique form usually ends in the indeterminate short vowel, sometimes written *e* sometimes *a*: sometimes *a*, which has just been described. The termination of the feminine oblique form singular is *a*. These terminations also occur in the northern dialects of Lahnda and in Western Pahari. The termination of the oblique plural is *ē*, *aī* or *ā*. The postposition of the accusative-dative is generally *li* or *gi*, and very rarely the Pañjabī *nā*. Sometimes *de* (the locative of the genitive termination *da*) is employed for the dative, as in *jaedatī-waledē jar*, having gone to a rich man. The other postpositions coincide with those in use in Pañjabī.

The Pronouns do not call for any special remarks unless we draw attention to the form of the accusative-dative of the pronouns of the first, second, and third persons. 'Me' is *mih*, *mig*, or *m*; 'thee' is *tul*, or *tug*, and 'him' is *us*. Similarly the accusative dative of 'this' is *is*. The conjugation of verbs presents a few irregularities. There is an alternative form ending in *da*, of the past participle. Thus, *mōda*, dead *goachāda*, lost, *chahādī-har* it is proper, *grādā thā*, it was gone. The addition of the postposition of the genitive to a past participle without altering its meaning occurs in other hill languages, e.g. in Eastern and Western Pahari. The future has several forms which are strange to standard Pañjabī. The syllable *che* or *chā* is added to the Imperative to give a permissive force. Thus, *l hachā*, let us eat, *manachā*, let us celebrate. In the word *khāden* they (were) eating, the final *n* is a pronominal suffix meaning 'they,' added to the verb in imitation of Kāshmirī. There are occasional instances of neuter participles as in *chumīā*, it was kissed.

It is hoped that the above remarks will be sufficient to enable the student to read the Dogra specimens, with the aid of the Skeleton Grammar which follows.

DŌGRĀ SKELETON GRAMMAR

I NOUNS Gender —The s follows standard Paṇḍub

Number and Case —

Singular		Plural	
D rect	Obliq e	D rect	Oblique
Male—			
<i>la /ra</i> a boy	<i>laur e</i>	<i>la hre</i>	<i>laur hē</i>
<i>babā</i> a father	<i>babb e</i>	<i>babbā</i> or <i>babbāḥ</i>	<i>babbāḥ</i> or <i>babbāḥ</i>
<i>daṅgar</i> an ox	<i>daṅgre</i>	<i>daṅgar</i>	<i>daṅgarē</i>
Female—			
<i>aḥrī</i> a she goat	<i>baḥr a</i>	<i>baḥrīa</i>	<i>baḥrīē</i>

The terminations of the oblique singular and *s* of the oblique plural are short. They are often written *a* or *a* and *as* or *a* respectively. Thus *saḥbada saḥbada* or *saḥbada* of the singular. However written the pronunciation resembles that of a direct *a* or *a* respectively.

Two cases are formed without postpositions —the Vocative and (optionally) the Accusative-dative. The following are the forms of the Vocative —Singular *laḥrīa* or *a la /ra* *daṅgar* or *daṅgar* *baḥr a* or *a baḥrī* Plural *a la hē* or *a baḥbāḥ* *a daṅgar* *a laḥrīa*

The optional forms of the Accusative Dative are —Singular *la hre* *babbāḥ* *daṅgar* *baḥrīa* Plural *laur hē* *baḥbāḥ* *daṅgar* *baḥrīa*

The Postpositions are —Accusative *la* or *g* *lae / l* to Instrument *la* or *e* by Ablative *tā* or *tā* *laḥbāḥ* from Genitive *da* or *a* *stand* in Paṇḍub oblique *da* also *da* Locative *vā* or *pa* near *pa* on Agent *sa* or *a* by

Adjectives ending in *a* are thus declined. Male Singular direct *laḥa* oblique *laḥe* Plural direct *laḥe* oblique *laḥe* Female Singular direct *laḥ* oblique *laḥa* Plural direct *laḥa* oblique *laḥe*. In other respects adjectives are treated as standard Paṇḍub.

II PRONOUNS

	I	Thou
Singular—		
Vocative	<i>a</i> or <i>we</i>	<i>tu</i>
Agent	<i>ma</i> or <i>ne</i>	<i>ta</i> or <i>tā</i>
Accusative-dative	<i>ma</i> or <i>ga</i>	<i>tu</i> or <i>ga</i>
Genitive	<i>me</i> or <i>a</i>	<i>tera</i>
Ablative	<i>mera</i> or <i>tā</i>	<i>tera</i> or <i>tā</i>
Locative	<i>me</i> or <i>ca</i>	<i>tē</i> or <i>ch</i>
Plural		
Vocative	<i>as</i>	<i>tus</i>
Agent	<i>a</i> or <i>e</i>	<i>tus</i>
Accusative-dative	<i>a</i> or <i>ga</i> or <i>ase</i>	<i>tē</i> or <i>as</i> or <i>tus</i>
Genitive	<i>sara</i>	<i>tusa</i> or <i>tā</i> or <i>a</i>
Ablative	<i>sa</i> or <i>tā</i> or <i>a</i>	<i>tē</i> or <i>tā</i> or <i>a</i>
Locative	<i>a</i> or <i>ca</i>	<i>tu</i> or <i>h</i>

STANDARD PAÑJĀBĪ.

In order to illustrate the standard Pañjābī described in the preceding grammatical sketch, I here give the Parable of the Prodigal Son taken from the version of the Gospel of St. Luke published by the British and Foreign Bible Society. The translation is an excellent one, but should not be taken as representing, in all its purity, the Pañjābī of the Majh. The standard of the grammatical sketch is rather a refined version of the Pañjābī spoken in the Pōwādh¹ of the District of Ludhiana, which differs slightly from the Pañjābī of Amritsar.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

(British and Foreign Bible Society, 1890.)

ਇੱਕ ਮਨੁੱਖਦੇ ਦੇ ਪੁੱਤ ਸਨ। ਅਤੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਛੋਟੇਨੇ ਪਿਉ ਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮਾਲਦਾ ਜਿਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਸੋ ਮੈਨੂੰ ਦੇ ਦਿਓ। ਅਤੇ ਉਸਨੇ ਉਨ੍ਹਾਂਨੂੰ ਪੂੰਜੀ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸਭੇ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਦੂਰ ਦੇਸਨੂੰ ਚੱਲਿਆ ਗਿਆ ਅਰ ਉੱਥੇ ਆਪਣਾ ਮਾਲ ਬਦ ਚਲਣੀ ਨਾਲ੍ਹ ਉਡਾ ਦਿੱਤਾ। ਅਤੇ ਜਾਂ ਉਹ ਸਭ ਖਰਬ ਕਰ ਚੁੱਕਿਆ ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵਡਾ ਕਾਲ੍ਹ ਪੈ ਗਿਆ ਅਤੇ ਉਹ ਮੁਤਾਸ ਹੋਣ ਲੱਗਾ। ਅਰ ਉਹ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਰਹਿਣਵਾਲੇਦੇ ਕੋਲ੍ਹ ਜਾ ਰਿਹਾ ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣਿਆਂ ਖੇਤਾਂ ਵਿੱਚ ਸੂਰਾਂਦੇ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਉਹ ਉਨ੍ਹਾਂ ਛਿੱਲੜਾਂ ਨਾਲ੍ਹ ਜੋਹੜੇ ਸੂਰ ਖਾਂਦੇ ਸਨ ਆਪਣਾ ਢਿੱਡ ਭਰਣਾ ਚਾਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਕੁਛ ਨਾ ਦਿੱਤਾ। ਪਰ ਉਹਨੇ ਸੂਰਤ ਵਿੱਚ ਆਣਕੇ ਕਿਹਾ ਭਈ ਮੇਰੇ ਪਿਉਦੇ ਕਿੰਨੇਰੀ ਕਾਮਿਆਨੂੰ ਵਾਫਰ ਹੋਟੀਆਂ ਹਨ ਅਤੇ ਮੈਂ ਐੱਥੇ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ੍ਹ ਜਾਵਾਂਗਾ ਅਤੇ ਉਸਨੂੰ ਆਖਾਂਗਾ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ। ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਮਿਆਂ ਵਿੱਚੋਂ ਇਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉੱਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ੍ਹ ਗਿਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਕਿ ਉਹਦੇ ਪਿਉਨੇ ਉਸਨੂੰ ਛਿੱਠਾ ਅਤੇ ਉਹਨੂੰ ਤਰਸ ਆਇਆ ਅਰ ਦੌੜ ਕੇ ਗਲੇ ਲਾ ਲਿਆ ਅਤੇ ਉਹਨੂੰ ਚੁੰਮਿਆ। ਅਰ ਪੁੱਤ ਨੇ ਉਸਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ

¹ See Pōwādhī, post, pp. 679 ff.

ਪੁੱਤ ਸਦਾਵਾਂ॥ ਪਰ ਪਿਤਾਨੈ ਆਪਣੇ ਚਾਕਰਾਨੂੰ ਕਿਹਾ ਕਿ ਸਭਥੋਂ ਚੰਗੇ ਬਸਤ੍ਰ ਛੇਤੀ ਕੱਢਕੇ ਇਹਨੂੰ ਪਹਿਨਾਓ ਅਰ ਇਹਦੇ ਹੱਥ ਵਿੱਚ ਅੰਗੂਠੀ ਅਰ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਂਦੇ ਹੋਏ ਅਸੀਂ ਖੁਸ਼ੀ ਕਰਿਯੋ ਕਿੰਉ ਜੋ ਮੇਰਾ ਇਹ ਪੁੱਤ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ। ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਵੇਰ ਲੱਭਿਆ ਹੈ। ਸੋ ਓਹ ਲੱਗੇ ਖੁਸ਼ੀ ਕਰਨ॥

ਪਰ ਉਹਦਾ ਵਡਾ ਪੁੱਤ ਖੇਤ ਵਿੱਚ ਸੀ ਅਰ ਜਾ ਉਹ ਆਣਕੇ ਘਰਦੇ ਨੇੜੇ ਅੱਪੜਿਆ ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇਕਨੂੰ ਆਪਣੇ ਕੋਲ੍ ਸੱਦਕੇ ਪੁੱਛਿਆ ਭਈ ਇਹ ਕੀ ਹੈ। ਅਤੇ ਉਸਨੈ ਉਹਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਰਾਉ ਆਇਆ ਹੈ ਅਰ ਤੇ ਪਿਉਨੈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ ਇਸ ਲਈ ਜੋ ਉਹਨੂੰ ਭਲਾ ਚੰਗਾ ਪਾਇਆ। ਪਰ ਉਹ ਗੁੱਸੇ ਹੋਇਆ ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਉਹਦਾ ਜੀ ਨਾ ਕੀਤਾ। ਸੋ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਸਨੂੰ ਮਨਾਉਣ ਲੱਗਾ। ਪਰ ਓਨ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਦਿੱਤਾ ਵੇਖ ਮੈਂ ਐਨੇ ਵਰਿਹਾ ਬੋਂ ਤੇਰੀ ਟਹਿਲ ਕਰਦਾ ਹਾਂ ਅਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ ਅਰ ਤੈਂ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾ ਦਿੱਤਾ ਜੋ ਮੈਂ ਆਪਣਿਆਂ ਬੇਲੀਆਂ ਨਾਲ੍ ਖੁਸ਼ੀ ਕਰਾਂ। ਪਰ ਜਦ ਤੇਰਾ ਇਹ ਪੁੱਤ ਆਇਆ ਜਿਹਨੈ ਕੰਜਰੀਆਦੇ ਮੂੰਹ ਤੇਰੀ ਪੁੰਜੀ ਉਡਾ ਦਿੱਤੀ ਤੈਂ ਉਹਦੇ ਲਈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ। ਪਰ ਓਨ ਉਸਨੂੰ ਆਖਿਆ ਬੱਚਾ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ੍ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸਭੋ ਕੁਛ ਤੇਰਾ ਹੈ। ਪਰ ਖੁਸ਼ੀ ਕਰਨੀ ਅਤੇ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ ਕਿੰਉਕਿ ਤੇਰਾ ਇਹ ਭਰਾਉ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਹੁਣ ਲੱਭਿਆ ਹੈ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

(British and Foreign Bible Society, 1890)

TRANSLITERATION AND TRANSLATION.

Ik manukkhde do putt san Ate unhā vichchō chhotenai
 One man of two sons were And them from in the younger by
 piunū akhīa pitṛ jī mālā jūhā hissā manū
 the father to it was said 'father dear the property of whatever share me to
 pahūchda hai so mainū de dio At usnā unhīnū pūjī
 arriving is that me to give away' And him by them to the wealth
 vand ditti Ar thoiḥ dinī pichehō chhotā putt
 having divided was given And a few days from after the younger son
 sabho kuchh khatṛ hīr hē dur desnū chālīa giā u
 all anything together made having a distant country to went away a id
 othe apna mal bad chālī nāl uḍā ditti Ate jā uh
 there his own property bad behaviour with was squandered And when le
 sabh kharach hāi chukhīā tū us de vichch wadī kāl paī giā
 all spending had finished then that country in a great famine fell
 ate uh mutāḥ hon lagga Aī uh us dēdē hīsō
 and le distressed to be began And le that country of a certain
 rahī walēde hōl jī rihā rē usnā unhū apūā
 inhabitant of near having gone remained and him by as for him his own
 khetā vichch surādē chāīān lāi ghālīā Ar uh unhā chhīlā nāl
 fields in some of the feeding for it was sent And he those lacks with
 jehre sur khande san apna dhidd bharnā chahundā sī pū
 which the pigs eating were his own belly to fill rising was bit
 kīne usnū kuchh nī ditti Par uhnī surat vichch an hē
 by anyone him to anything not it was given But him by senses in come having
 kīhā bhāī mere piudē k. nē hī kammānū vaphāī
 it was said Lo! my father of now many even servants to as per suous
 rotā hān ate māī atthe bhukh hā mardā hā Māī utth hē
 loaves there are and I here hungry dying am I arisen leaving
 apne piū hōl jāwāga atē us nū al hāgrī pītā jī māī
 my own father near will go and I am to I will say Father by re
 asmandā aī tere agge gunah kītā hū, hun māī is jōg
 heaven of and of thee before sin done is now I (of) it is worthy

nahĩ jo pher tera putt sadraũ mĩnũ apnũ lammĩ
am not that again thy son I may be called me thine own servants
 vichchõ ikk jũha rakkh'' So uh utth hẽ apne puĩ kol gia
from in one like keep'' So he arisen having his own father near went
 Par uh aje dur si kũ uhde puĩnai usnũ dittha ate
But he yet far was when I'm of father by as for I'm it was seen and
 uhnũ tãas aĩ aĩ dauĩ hẽ gĩle lĩ ha ate uhnũ
him to pity came and I'm having on his neck it was embraced and I'm to
 chumma Aĩ puttari usnũ akhĩa pĩta jĩ mĩ
it-was kissed And the son by I'm to it was said 'father dear by me
 nsmanda ri tẽe agge gunah kũĩ hai hun mĩ is jog
heaven of and of thee before in done is now I this too thy
 nahĩ jo pher tera putt sadraũ Pai pĩta nai apnẽ
am not that again thy son I may be called But the father by his own
 chal rĩnũ kũha kũ sabh thõ chĩngo bastr chhetti
servants to it was said that all than good clothes quickly
 kaddh lẽ uhnũ pahĩro ri ihde hatth vichch ẽguthĩ ar
brought out having him dress and I'm of the hand on a ring and
 panĩ jutti pao, ate khande hoc rĩĩ khusi kariye
on feet boot put on and eating us happiness let us make
 Kũ jo mĩra ih putt moĩa si ate phũ jĩ-pĩ hai
Because that my this son dead was and again alive fallen is,
 guach gia si to phũ labbhĩa hai So uh lĩgge lĩhũ
lost gone was and again found is So they began rejoicing
 karĩn
to do

Pai uhda vĩda putt lĩet vichch si aĩ jã uh an hẽ
But I'm of the elder son the field in was and when he come having
 ghaidẽ nũĩc upparĩa tĩ rag rĩchĩdĩ rĩrĩ
the house of in the neighbour hood arrived then music dancing of the sound
 sunĩ Trĩd nũĩl ẽ vichchõ il l nũ ipnẽ kol sidd hẽ
as I said Then the servants from in one of himself near called having
 pũchchĩrĩ bhũ ih kũ hai? Atũ usnũ uhnũ akhĩa
it was asked to this what is? And I'm by I'm to it was said
 tũĩ bhũrũũ aĩ hai ri tẽe puĩnũ vĩdĩ pũĩoũ pũĩoũ hũ
'thy brother come is and thy father by a great feast feasted is
 is lĩ jo uhnũ bhũla changa puĩa Par uh gũssũ
this for that I'm to well in I callt I've been obtained' But I'm angry
 lĩoĩ rĩc indũ jũnnũ uhda ri nũ kũĩ So uhdĩ
became and with in going for his mind not was made So I'm

ਪਾਪੁ ਬਿਹਰਾ ਅਨ ਕੇ usਨੂੰ manaun lagਗੇ ਪਾਪੁ ਨਨ
father outside come having I am to to demonstrate began but by I am
 ਆਪਨੇ ਪ੍ਰਾਨੂੰ ਉਤਰ ਦਿੱਤਾ ਵਲਖ ਮਾਓ ਜਿਨੇ ਵਾਹਿਥਾ ਥੋਂ ਤੇਰੇ
his own faller to answer was given 'see I so many years from thy
 ਤਾਹਿਲ ਕਰਿਦਾ ਹੋ ਰਿਹਾ ਤੇਰੇ ਹੁਕਮ ਕਰਦੇ ਨਹੀਂ ਮਰੀ, ਰ
see vice doing am and thy command ever not was disobeyed, and
 ਤੈਥੋਂ ਨਾਮੁੰ ਲਾਦੇ ਕਿ ਪਾਠੀ ਬੀ ਨੀ ਦਿੱਤੀ ਜੋ ਮਾਓ
by thee me to ever one I id even not was given that I
 ਆਪਨੂੰ ਬਚਿੰ ਨੀਲ ਲਿਖੀ ਕਰਾ ਪਾਪੁ ਜਦ ਤੇਰੇ ਭੈ ਪੁੱਤ
my own friend, with I happiness I may make But when thy this son
 ਆਪੇ ਜਾਹਨਾ ਲਾਇਆ ਚਿਦੇ ਮੂੰਹ ਤੇ ਪੂਜੇ ਸੁਰਾ ਦਿੱਤੀ ਤੈਥੋਂ
at me when by I at lots of by means thy wealth was squandered by thee
 ਉਹਦੇ ਲਾਗੇ ਵਾਦੇ ਪ੍ਰਾਸ ਪਾਸੇ ਹੀ ਪਾਪੁ ਓਨ usਨੂੰ
I of for the sale a great feast been feasted is - But by I am I am to
 ਕਹਾ ਬਾਚੇ ਚਿਦੇ ਤੇਰੇ ਸਦਾ ਮੇਰੇ ਨੀਲ ਹੀਥੇ ਅਤੇ ਮੇਰੇ
it was said child thou always of me by the side are and my
 ਸਭੀ ਲੁਕੀ ਤੇ ਹੀ ਪਾਪੁ ਕਹੀ ਕਰੀ ਰਿਹਾ ਰਿਹਾ ਹੋਰ
all anything time is But I happiness to be done and joyful to be
 ਜੋ ਸੋ ਕਰੀ ਲੋ ਤੇਰੇ ਭੈ ਬਿਰਾਟ ਮਰੀ ਸੋ ਅਤੇ ਪੈਰੇ
prope was because that it is thy brother dead was and again
 ਜੋ ਪਾਪੁ ਹੀ, ਰ ਗੁਰੇ ਗੁਰੇ, ਰੇ ਹੁਨ ਲਾਬਬੀ ਹੀ
a we fallen is and lost gone was and now found is'

MĀJHĪ

Mājhi is the dialect of the Mājha tract of the Punjab. It is often incorrectly called Manjhi just as Mājhi is often wrongly called Manjha. The Mājha or Midland lies in the Doab between the rivers Ravi and Beas cum Sutlej. It therefore includes the districts of Amritsar and Gurdaspur and most of the district of Lahore. The number of speakers of Mājhi was estimated for the purposes of this Survey to be as follows —

Lahore	1 033 824
Amritsar	973 054
Gurdaspur	800 750
	<hr/>
TOTAL	2 807 628
	<hr/>

Mājhi Pañjabī is by universal consent the purest form of the language but is not the standard adopted by most of the grammars. As explained above (pp 609 ff) these are mainly based on the dialect of Ludhiana which lies some way to the south east. Mājhi has certain peculiarities of its own which will presently be described. The most prominent one is the entire absence of the cerebral *l*.

As specimens of Mājhi I give a version of the Parable of the Prodigal Son which comes from Amritsar an extract from a folksong from the same locality and another folksong from Lahore.

The version of the Parable I give in facsimile of the copy received as a specimen of Gurmukhī handwriting and also in Gurmukhī type with the usual transliteration and translation. The second is given in Gurmukhī type with transliteration and translation. The third is given in the Gurmukhī and also in the Persian character with transliteration and translation.

The following are the main points of difference from the Ludhiana standard that are exhibited by the specimens.

The cerebral *l* is never sounded in Amritsar. The ordinary dental *l* is always substituted for it. Thus *nal* not *nal* with the letter *d* is often doubled. Thus *tuḥadda* for *tuḷada* you *wadda* for *wada* great *duḥada* or *duḥadda* far. On the other hand letters which are doubled in the standard dialect of Ludhiana are often not doubled in Amritsar. Thus *uḷ le* for *uḷḷ le* having risen, *uich* not *uichḷ* in but *uichḷō* from in *lagia* joined but *lagga* begin *labl pia* not *labḷḷ pia* got *apana* for *appana* arrived.

Nasalisation is frequent. Thus *apnā dhan* his own wealth *āund lai* she is coming *biānā dāḥunda sī* he was wishing to fill *jāwāga* I will go *chummiā* it was missed *manāie* let us celebrate. Some of these nasalised forms are relics of the old neuter gender.

In the declension of nouns the initial *o* of the postposition *uich* in is often elided and the remainder of the postposition is attached to the main word as a termination as in *glaiḷ* for *glai uich* in the house. The postposition of the agent case is *naḥ* or *naī*. Note relics of old neuters as in *apnā dhan chummiā* etc. quoted above.

A corner of Gurdaspur lies to the west of the Ravi but it may be considered as part of the Mājhi for our present purposes.

Note also false genders caused by attraction in phrases like *ī/dī hattī* on this one's hand. Note moreover that *hattī* is used in the singular.

In the pronouns the nasal of *esī* we and *tusī* you is omitted so that we have *asi* and *tusi*. Other forms not shown in the grammar are *maināi* by me, *sadda* you, *tai* by thee, *tuladdi* your. *Tū* thou often has its oblique singular *tudī*. The oblique plural of the pronoun of the third person is *unā* not *unlā*.

In the verb substantivē we have *īaī* and *īan* both meaning both we are and they are. The past tense has the following forms —

	Sing	Plur
1	<i>sā</i>	<i>sā</i>
2	<i>sai</i>	<i>sau</i>
3	<i>sī</i>	<i>sē</i>

The present participle of finite verbs often ends in *na* instead of *da*. Thus *īai na* *īā* I am striking.

Irregular forms noted are *deu* give thou, *del* give *jal* go, *jāwāga* I will go, *āunda* or *anda* is coming.

In one important point these specimens do not illustrate the dialect of the Pājābī. This is the occasional use of personal terminations with the past tenses of verbs. This is properly a characteristic of the outer circle of languages and does not belong to Pājābī as illustrated in the grammar. On the other hand it regularly appears in Lahnda and as explained in the introduction to this section there is a Lahnda basis at the bottom of Pājābī which is almost concealed by the language of the Inner Group that has established itself in the Central and Eastern Punjab. As we go westwards from the old SINDH the Lahnda basis becomes more and more prominent and hence we occasionally find these terminations in Pājābī. In Majhī they are only found in the third person of transitive verbs and are for the singular *us os* or *osu* and for the plural *one*. Thus instead of the regular *us allia* he said we frequently hear *allias* and instead of *unlā* (or *unā*) *allia* they said *allio e* so *ditto* he gave *kalios* he said *litosu* he did *mannus* he heeded, *ditto* they gave *lione* they did.

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJĀBĪ.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

SPECIMEN I.

੧੬ ਇਕੋਮਨੁੱਖਦੇ ਦੋਖੁਤੋਏ॥ ਅਤੇ ਛੋਟੇ ਨੂੰ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉ ਨੂੰ ਆਖਿਆ,
 ਬਾਪੂਜੀ, ਮਾਲ ਦੀ ਵੰਡ ਸਿਹਤੀ ਮੈਂਨੂੰ ਆਖੀ ਦੀ ਹੈ ਦੇਉ॥ ਅਤੇ ਉਸਨੇ ਉਨਾਂ ਨੂੰ ਆਪਣੀ
 ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ॥ ਅਰਥੇ ਵੇਨਾਂ ਮਿੱਛੇ ਛੋਟਾ ਪੁੱਤ ਸੈਥੇ ਕੁਜ ਕੱਠਾ ਕਰਕੇ
 ਦੁਗਡੇ ਦੇਸ ਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰਥੇ ਆਪਣਾ ਧਨ ਵੈਲ ਦਾਰੀ ਵਿਚ
 ਗੁਆ ਦਿੱਤਾ॥ ਅਤੇ ਜੋਦੋਂ ਸੈਥੇ ਕੁਜ ਖਰਬ ਕਰਦੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿਚ ਵੱਡਾ
 ਕਾਲ ਆਪਿਆ॥ ਅਰਥੇ ਮੁਤਾਜ ਹੋਣ ਲਗਾ॥ ਅਤੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਕਿਸੇ ਰਾਣੇ
 ਫਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕਾਮਾਂ ਰਹਿ ਪਿਆ॥ ਅਰਥੇ ਉਹ ਨੂੰ ਆਪਣੀਆਂ
 ਪੈਲੀਆਂ ਵਿਚ ਸੁਰ ਚਾਰਦਲ ਦੀ ਘਲਿਆ॥ ਅਰਥੇ ਜਿਹੜੇ ਛਿੱਲੜ ਸੁਰ ਖਾਂਦੇ ਸੀ
 ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾ ਛਿੱਰ ਭਰਨਾਂ ਚਾਂਹੀ ਦਾ ਸੀ॥ ਪਰ ਕਿਨੇ ਓਸ ਨੂੰ ਨਾਂ
 ਦਿੱਤੇ॥ ਅਰਥੇ ਜਦ ਸੁਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉ ਦੇ ਕਿੰਨੇ
 ਹੀ ਕਾਮਿਆਂ ਨੂੰ ਵਾਫਰ ਹੋਈਆਂ ਹਨ, ਅਰਥੇ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ॥ ਮੈਂ
 ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਂਦਾਂ ਗਾ, ਅਰਥੇ ਉਸ ਨੂੰ ਆਖਾਂ ਗਾ, ਬਾਪੂਜੀ ਮੈਂ
 ਰਬੰਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ ਕੀਤਾ ਹੈ॥ ਅਰਥੇ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ
 ਜੋਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ॥ ਮੈਂਨੂੰ ਆਪਣਿਆਂ ਕਾਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ
 ਰੱਖ॥ ਸੋ ਓਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ॥ ਪਰ ਓਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹ ਦੇ
 ਪਿਉ ਨੇ ਓਹ ਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੋੜਕੇ ਗਲ ਲਗਿਆ ਅਰਥੇ ਉਹ ਨੂੰ
 ਚੁੱਪਿਆ॥ ਅਤੇ ਪੁੱਤ ਨੇ ਉਹ ਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰਬੰਦਾ ਅਰਥੇ ਤੇਰੇ ਅੱਗੇ ਗੁਨਾਹ
 ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ॥ ਪਰ ਪਿਉ ਨੇ ਆਪਣੇ

ਚਾਕਰਾਂ ਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀ ਕੇ ਕਢ ਕੇ ਇਹ ਨੂੰ ਪੁਆਓ, ਅਰ
ਇਹਦੀ ਹੱਥੀ ਛਾਪ ਤੇ ਪੈਰੀ ਜੁੱਤੀ ਪਾਓ, ਅਤੇ ਖਾਈਯੇ ਤੇ ਖੁਸੀਆਂ ਮਨਾਈ
ਯੇ ॥ ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਗੁਆਚ
ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ ॥ ਜੋ ਓਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਓਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਚ ਸੀ, ਜਦ ਓਹ ਆਕੇ ਘਰ ਦੇ ਨੇੜੇ
ਅਪਛਿਆ, ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ ਸੁਣੀ ॥ ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇੱਕ
ਨੂੰ ਸਵੇ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਹੈ ॥ ਅਤੇ ਓਸ ਨੇ ਓਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ
ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉ ਨੇ ਮਮਾਨੀ ਕੀਤੀ ਹੈ ॥ ਕਿਉਂ ਜੋ ਓਸਨੂੰ
ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ ॥ ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅਦਿਰ ਜਾਲ
ਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ ॥ ਤਾਂ ਓਹਦਾ ਪਿਉ ਬਾਹਰ ਆਲਕੇ ਓਹਨੂੰ ਮਰਾ
ਉਣ ਲੱਗਾ ॥ ਅਰ ਓਹਨੇ ਆਪਣੇ ਪਿਉ ਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ
ਮੈਂ ਐਨੇ ਵਰਿਆਂ ਬੇ ਤੇਰੀ ਟਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ
ਮੋੜਿਆ ॥ ਪਰ ਤੂੰ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੇਰਾ ਬੀ ਨ ਦਿੱਤਾ, ਜੇ ਮੈਂ ਆਪ
ਲਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਦਾ ॥ ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆ-
ਇਆ, ਜਿਸਨੇ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆਂ ਨਾਲ ਉਡਾਇਤਾ, ਤੂੰ
ਓਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ ॥ ਪਰ ਓਹਨੇ ਓਸਨੂੰ ਆਖਿਆ, ਪੁੱਤ
ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ, ਅਤੇ ਮੇਰਾ ਸੋਬੇ ਕੁਜ ਤੇਰਾ ਹੈ ॥ ਪਰ ਖੁਸੀ
ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗਾ ਸੀ ॥ ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ
ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ; ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ
ਲਭ ਪਿਆ ਹੈ ॥

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

MAJHI DIALECT.

(DISTRICT, AMRITSAR.)

SPECIMEN I.

ਇੱਕ ਮਨੁੱਖ ਦੇ ਪੁੱਤ ਸੇ। ਅਤੇ ਛੋਟੇਨੇ ਉਨਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ, ਮਾਲਦੀ ਵੰਡ ਜਿਹੜੀ ਮੈਨੂੰ ਆਉਂਦੀ ਹੈ ਦੇਉ। ਅਤੇ ਉਸਨੇ ਉਨਾਂਨੂੰ ਆਪਣੀ ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸੱਬੋ ਕੁਜ ਕੱਠਾ ਕਰਕੇ ਦੁਰਾਡੇ ਦੇਸਨੂੰ ਚਲਿਆ ਗਿਆ, ਅਰ ਉੱਥੇ ਆਪਣਾ ਧਨ ਵੈਲਦਾਰੀ ਵਿਚ ਗੁਆ ਦਿੱਤਾ। ਅਤੇ ਜੱਦੋਂ ਸੱਬੋ ਕੁਜ ਖਰਚ ਕਰ ਚੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵੱਡਾ ਕਾਲ ਆ ਪਿਆ। ਅਰ ਉਹ ਮੁਤਾਜ ਹੋਣ ਲੱਗਾ। ਅਤੇ ਉਹ ਉਸ ਦੇਸ ਦੇ ਕਿਸੇ ਰਹਣਵਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕਾਂਮਾਂ ਰਹਿ ਪਿਆ। ਅਰ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣੀਆਂ ਪੈਲੀਆਂ ਵਿਚ ਸੂਰ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਜਿਹੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਸੀ ਉਹ ਉਨਾਂ ਨਾਲ ਆਪਣਾਂ ਵਿੱਡ ਭਰਨਾਂ ਚਾਂਹੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਉਸਨੂੰ ਨਾਂ ਦਿੱਤੇ। ਅਰ ਜਦ ਸੂਰਤ ਵਿਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਪਿਉ ਦੇ ਕਿੰਨੇ ਹੀ ਕਾਂਮਿਆਨੂੰ ਵਾਢਰ ਰੋਟੀਆਂ ਹਨ, ਅਰ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਵਾਂਗਾ, ਅਰ ਉਸਨੂੰ ਆਖਾਂਗਾ। ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ। ਅਰ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਂਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਉਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ। ਪਰ ਉਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹਦੇ ਪਿਉਨੇ ਉਹਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੌੜ ਕੇ ਗਲ ਲਗਿਆ ਅਰ ਉਹਨੂੰ ਚੁੰਮਿਆ। ਅਤੇ ਪੁੱਤਨੇ ਉਹਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਪਰ ਪਿਉਨੇ ਆਪਣੇ ਚਾਕਰਾਂਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀੜੇ ਕਢ ਕੇ ਇਹਨੂੰ ਪੁਆਓ, ਅਰ ਇਹਦੀ ਹੱਥੀਂ ਛਾਪ ਤੇ ਪੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਈਯੇ ਤੇ ਖੁਸੀਆਂ ਮਨਾਈਯੇ। ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤ ਸੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜਿਉ ਪਿਆ ਹੈ, ਗੁਆਚ ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ। ਸੋ ਉਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਉਹਦਾ ਵੱਡਾ ਪੁੱਤ ਪੈਲੀ ਵਿਚ ਸੀ। ਜਦ ਉਹ ਆਕੇ ਘਰ ਦੇ ਨੇੜੇ ਅਪੜਿਆ, ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤਦ ਨੌਕਰਾਂ ਵਿੱਚੋਂ ਇੱਕਨੂੰ ਸੱਦ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਗਲ ਹੈ। ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉਨੇ

ਮਮਾਨੀ ਕੀਤੀ ਹੈ । ਕਿਉਂ ਜੋ ਓਸਨੂੰ ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ । ਅਰ ਓਹ ਗੁੱਸੇ ਹੋਇਆ, ਅਤੇ ਅੰਦਰ ਜਾਣਨੂੰ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ । ਤਾਂ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਹਨੂੰ ਮਨਾਉਣ ਲੱਗਾ । ਅਰ ਉਹਨੇ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ ਮੈਂ ਐਨੇ ਵਰ੍ਹਿਆਂ ਬੋਂ ਤੇਰੀ ਟਹਲ ਕਰਦਾ ਹਾਂ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ ਮੋੜਿਆ । ਪਰ ਤੈਂ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾਂ ਦਿੱਤਾ, ਜੋ ਮੈਂ ਆਪਣਿਆ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਦਾ । ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ ਆਇਆ, ਜਿਸਨੇ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆਂ ਨਾਲ ਉਡਾ ਦਿੱਤਾ, ਤੈਂ ਉਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ । ਪਰ ਉਹਨੇ ਓਸਨੂੰ ਆਖਿਆ ਪੁੱਤ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸੱਬੋਂ ਕੁੱਜ ਤੇਰਾ ਹੈ । ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ । ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉਂਦਾ ਪਿਆ ਹੈ, ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ ਲਭ ਪਿਆ ਹੈ॥

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ikḥ manukkhde do putt sḥ Atḥ chhotḥ nṛn unṛ vichchhḥ
One man of two sons were And the younger by them from among
 apnḥ pūnū akhḥ, bṛpu n mṛda vṛnd jṛn mṛnū
his own father to it was said 'father dear property of share which me to
 fūndi hai deu' Atḥ usnḥ unṛnū apnḥ jṛd it vṛnd
coming is give' And him by them to his own possessions having divided
 ditta Ar thore dṛṇṇ pichchhḥ chhotḥ putt sabbḥ kuṇ
was given And a-few days afterwards the younger son all anything
 kattha kar kḥ dṛuade dṛsnū chṛṛṛ gṛ vṛ otthḥ vṛnṛ
together made having a distant country to went away and there his own
 dhan vail dari vich guṇ ditta Atḥ jaddḥ sabbḥ kuṇ kharich
wealth profligacy in was lost And when all anything expended
 kar chukḥ, tḥ us dḥs vich vaddṛ lal a pṛi ai
was made completely, then that country in a great famine fell and
 oh mutaj hon lagga Atḥ vḥ us dḥdḥ kṛsḥ rahan vḥledḥ
he needy to be began And he that country of a certain disciple of
 kol ja kḥ kammḥ vṛḥi pṛi Ar sṛnḥ vḥnū vṛnṛ pṛiḥ
near gone having labourer remained And him by him for his own fields
 vich sur charan lai ghalḥia Ar jṛṛḥ chhullḥi sui
in sown feeding for it was sent And what husks the sown
 khandḥ sḥ vḥ unḥ nal apnḥ dḥudd bḥṛṛnḥ chḥḥundḥ vḥ, par
eating were he those with his own belly to fill wishing was; but
 kṛnḥ osnū nḥ ditta Aḥ jṛd sṛṛt vich vḥ, vḥ
by anyone him to not they were given And when memory in he came,
 tḥ akhḥ, 'mḥḥ pṛi lo kṛnḥ hḥ kḥmmḥnū vṛphar
then it was said, my father of how-many even labourers to superfluous
 rotḥi han, ar mḥi bhukkhḥ mṛrdḥ hḥ Mḥi vḥḥ-lḥ apnḥ pṛi
leaves are, and I hungry dying am I arisen having my own father
 kol jḥvḥga, ar osnḥi akhḥḥga, "bapu n, mḥi Rabbḥnḥ nḥ
rear will go, and him to I will say, "father dear, by-me God of and

tere agge gunnah kita hai, ar hun maĩ is joga nahı
of thee in front sin done is, and now I this worthy (am) not
 jo pher tera putt sadawā Mamū apnā kāmīā
that again tly son I may be called Me thine own labourers
 vichchō ikh jiha iakh So oh uth ke apne priu
from among one like I keep ' So he arisen having his own father
 kol aia Par oh aje dur si jo uhde piunai ohnū
near came But he still distant was that him of the father by him for
 vekhı te onū taras aia daur ke grı
it was seen and I in to compassion came I in having (on) the neck
 lagia ai uhnū chummīā Ate puttai uhnū akhia
he was attached and him for it was lissed And the son by him to it was said
 bapu ji, maĩ Rabbda ai tere agge gunnah kita hai, hun maĩ
father dear by me God of and of thee in front sin done is, now I
 is joga nahı jo pher tera putt sadawā Par
this worthy (am) not that again thy son I may be called But
 piunai apne chakrānū liha sab tō change hre
the father by his own servants to it was said all than good garments
 kadh ke ihnū purı, ai ihdi hatthı
taken out having this one to cause to put on, and this one of on the lands
 chhap te panı jutti pao, ate lhayı te khusā
a ring and on the feet shoes put on, and we may eat and rejoicings
 manāıye, liū jo ih meia putt moia si, te pheı
we may celebrate because that this my son dead was, and again
 jıu pia hı, guach gıa si, te labh pia hai ' So oh lagge
alive fallen is lost gone was and found fallen is So they began
 khusā laian
rejoicings to make
 Par ohdi wadda putt pail vich si Jad
But him of the great son the field in was Wten
 oh a ke gharde nere aparı tã rag nachdi way
he come having the house of near arrived then music dance of sound
 sum Tad nıukrā vichchō ikknū sadd ke puchchıa
was I heard Then the servants from among one to called having it was asked,
 ih kı gall hai ? Ate osnai ohnū akhia tera bhıa
this what matter is ? And him by him to it was said, tly brother
 ra hı u tere piunai mamani kita hai liū jo onū
come is, and thy father by a feast made is, because that I in for
 rajı baji para Ar oh gusse hoia ate andar jannū
safe and sound it was found ' And he angry became and will in going for
 osdi ji na kırı Tã uhda priu bahar an ke
him of the m nd not was made Then him of the father outside come having

uhnũ manāup laggā. Ar uhnai āpnē piunũ uttar vich
him-to to-remonstrate began. And him-by his-own father-to answer in
 ākhiā, 'vēkh, maĩ ainē warhiā-thō tērī ṭahal kardā-hā, tē
it-was-said, 'see, I these-many years-from thy service doing-am, and
 tērā hukam kadē nahī mōriā. Par taĩ mainũ kadē ikk
thy order ever not was-turned-aside. But by-thee me-to ever a
 pathōrā bī nā dittā, jō maĩ āpnā bēliā nāl khusī
kid even not was-given, that I my-own friends with rejoicing
 kardā. Par jad tērā eh put (for putt) āiā, jisnai tērā sārā
might-have-made. But when thy this son came, whom-by thy all
 dhan kaujariā nāl udā-dittā, taĩ uhdē lāi mamāni kiti.
wealth harlots with was-squandered, by-thee him-of for a-feast was-made.'
 Par uhnai ōsnũ ākhiā, 'putt, tñi sadā mērē nāl haĩ, atē
But him-by him-to it-was-said, 'son, thou always of-me with art, and
 mērā sabbō kujj tērā hai. Par khusī karnī, ar anand
mine all anything thine is. But rejoicing to-be-done, and joy
 honā jōg sī, kiũ-jō ih tērā bharā mōiā sī, tē
to-be-become proper was, because-that this thy brother dead was, and
 phēr jīũ-piā-hai; ar guāch piā-sī, tē labh-piā-hai.
again alive-fallen-is; and lost fallen-was, and found-fallen-is.'

[No. 3.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

MAJHI DIALECT

(DISTRICT, AMRITSAR.)

SPECIMEN II.

ਗੱਲਾਂ ਸੁਣਕੇ ਸਾਹਬਾਂਦੀਆਂ ਕਾਂ ਜਾਂਦੇ ਸਰਮਾ ।
 ਭੁੱਖਿਆਂ ਬੂੰਜਾਂ ਮਾਰੀਆਂ ਪਰੀਂ ਨ ਉੱਡਾ ਜਾ ॥ ੧ ॥
 ਮੋਇਆਂਦਾ ਮਾਸ ਨ ਛੱਡ ਦੇ ਪੌਂਹਚ ਕੇ ਲੈਂਦੇ ਖਾ ।
 ਨਾਲ ਜਰਾਨਾ ਜੱਟਦੇ ਨਾ ਲਈ ਪੱਗ ਵਟਾ ॥ ੨ ॥
 ਚੰਗੀ ਕਰ ਬਹਾਲੀਏ ਪੇੜੇ ਲਏ ਚੁਰਾ ।
 ਸੋਹਨੀ ਸੂਰਤ ਬਾਵਰੀ ਜਲ ਕੇ ਹੋਣੀ ਸਵਾਹ ॥ ੩ ॥
 ਉਹਦਾ ਬੁਰਾ ਨ ਤੱਕੀਏ ਜਿਹਦਾ ਲਈਏ ਲੂਣ ਖਾ ।
 ਜੇ ਧੀ ਹੁੰਦੀ ਅਸੀਲਦੀ ਜੰਡ ਨਾਲ ਲੈਂਦੀ ਢਾਹ ॥ ੪ ॥
 ਮੋਇਆ ਮਿਰਜਾ ਸੁਣ ਕੇ ਬੈਠੀ ਕੰਡ ਫੁਵਾ ।
 ਗੋਰ ਪੁਛੈਂਦੀ ਤੁਧਨੂੰ ਮੈਥੇ ਜਾਣਾ ਆ ॥ ੫ ॥
 ਝੂਠੇ ਘਰਨੂੰ ਛੱਡ ਦੇ ਸੱਚੇ ਵਲ ਜਾ ।
 ਛੇਕੜਦਾ ਘੋਲ ਹੈ ਪਿੰਡੇ ਖਾਨੀ ਧਾ ॥ ੬ ॥
 ਜਟ ਮਰ ਗਿਆ ਤੂੰ ਜੀਉਂਦੀ ਲੱਖ ਲਾਨਤ ਤੇਰੇ ਭਾ ।
 ਕਾਂਵਾਂ ਬੋਲੀ ਮਾਰੀਆਂ ਸਾਹਬਾਂ ਮਰੀ ਕਟਾਰੀ ਖਾ ॥ ੭ ॥
 ਲੋਥਾਂ ਪਈਆਂ ਰਹੀਆਂ ਹੋਠਾਂ ਜੰਡਦੇ ਬੁਤ ਵੜੇ ਡਿਸਤੀਂ ਜਾ।
 ਕੋਈ ਮੁਸਾਫ਼ਰ ਮਰ ਗਿਆ ਕਿਨੇ ਨ ਮਾਰੀ ਧਾ ॥ ੮ ॥
 ਡਾਈ ਹੁੰਦੇ ਬੋਹੜਦੇ ਦੁਖ ਲੈਂਦੇ ਵੇਡਾ ।
 ਬਾਝ ਡਰਾਵਾਂ ਜਟ ਮਾਰਿਆ ਕਿਨੇ ਨਕੀਤੀ ਹਮਰਾ ॥ ੯ ॥
 ਬੋਹੜੀਓ ਮਿਰਜਿਆ ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, AMRITSAR)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION.

Gallĩ	sun kē	Sahbāḍjā	kā	ḡandē	sama
The words	heard having	Sahban of	the crows	(were) going	ashamed
'Bhakkhiḥ	ohuḡĩ	mauĩ,	ḡarĩ	na	udda-ḡa
'Hungry	beak's	were stuck,	by feathers	not	it could be flown
(1)					(1)
'Mouḍa	mas nā	chhadd de,	ḡaḡhich hē	ḡunde-kha	
'The dead of	flesh not	having left	arrived having	ice ate up	
'Nā	ḡarḡarĩ	Jatdē,	na	ḡaḡ	ḡata
With	love	the Jat of,	not	was taken	turn having exchanged
(2)					(2)
'Ohḡḡa	ḡaḡ	bahḡhē	ḡidē	ḡaḡ	chura
'Good	having made	thou caused to sit at,	dough	taken	having stolen
Mohḡnā	surt,	bḡḡaḡ	ḡal lē	honi	sawāh
Lovely	form	O mad one	burnt being	is to become	ashes
(3)					(3)
'Uhdā	bua	na takl i c,	ḡidē	ḡaḡ	ḡun
'Him of	evil	not thought is	whom of	been taken is	salt having eaten
Jē	dhi	hundi	asidh	ḡand	nal
'If	daughter	thou hadst-been	noble(-caste) of,	ḡand	with
ḡandi	phih	(1)			
thou wouldst have taken	hanging	(4)			
'Mou	Mirḡa	sun kē	baithi	ḡand	bhḡḡa
'Dead	Mirḡa	having heard,	seated the back	was turned	
'ḡoi	puchhāndi	tadhnū	mai the	ḡan i n	'
'The grave	(is) asking	'thee to	me near	to be gone is'	(5)
'ḡuthē	ḡhānū	chhidd dē	sachē	wal	ḡa
The untrue	home	abandon	the true one	towards	go
'Chhēkaidā	ghol	ḡaḡ	ḡandē	ḡarĩ	ḡa
'The last of	combat	is,	on the body	water	put
(6)					(6)
'Jat	mai ḡḡ,	tĩ	ḡundi,	ḡal h	ḡanāt
'The Jat	is dead,	thou art alive	100,000	curses	of thee on'
Kḡḡĩ	bolĩ	mauĩ,	Sahbā	mai	kḡḡarĩ
The crows'	were	stuck	Sahban	died	daggers eating
(7)					(7)

Lothā̃ pañā̃ iahā̃ hethā̃ jandde, but ware Bhistī ja
The corpses fallen remained below the hand of, spirits entered Heaven having gone
 'Koi musaphai mai giā, kine nā mari dha (8)
 'Some wayfarer died, by anyone not was struck alas (8)
 Bhai hundē bahuarde, dukh hunde wandē
Brothers if there had been they would have come, grief they would have taken a share
 Bṛjḥ bharavā̃ Jat mānā, kine nā hita ham iā (9)
Without brothers the Jat was killed by anyone not was made help (9)
 Bauhanio Muzā'
Return Muzā'

FREE TRANSLATION OF THE FOREGOING.

(Sahban, beloved of Muzā the Jatt, finds his corpse under a jand tree, being eaten by crows She reproaches them)

1 When they heard Sahban's words, the crows became ashamed 'When our wings could not carry us further, and we were compelled by hunger, we pecked at his body

2 'It is not our custom to leave untouched the flesh of a corpse, and so when we came here we ate it We had no special bond of love with him, nor had we exchanged turbans in token of brotherhood

3 'He thought thee to be good and faithful, and seated thee (by his hearth), but thou hast stolen the unbaked dough' Mad one, thy beauteous body will some day be burnt to ashes

4 'Slight not thou him whose salt thou hast eaten If thou hadst been a daughter of a noble caste, thou wouldst have hanged thyself from the jand tree at whose foot thy lover lieth

5 'When thou hearest of his death thou didst sit with thy face turned away from him, while the grave is calling to thee, "To me, to me, must thou come."

6 'Forsake thou the false home of this world, and seek thou the true home of death There is but one struggle, the last one, left for thee Cast thou the funeral water on thy form'

7 'The Jatt is dead, and thou art still alive For this may a hundred thousand curses light on thee' When she heard the taunts of the crows, Sahban drew her dagger and killed herself

8. Their bodies remained lying under the jand tree, but their souls went to heaven No one cried alas! for them, for their bodies lay unrecognised as those of passing travellers in a foreign land

9 Had he had brothers they would have come to share his sorrows. The Jatt died brotherless, and no one came to help him

Alas, Return thou, Muzā'

¹ The crows mean that Muzā had no special claim of affection on them but that he had upon her That she was avoiding the payment of this claim by not killing herself by his corpse He had thought her faithful but by her being still alive she was showing herself unfaithful She was like a faithless wife whom her husband puts in charge of the oven and who instead of baking the bread steals the unbaked dough and eats it Why hesitate to die She must die some day

² An allusion to the washing of a Musalman's body before burial

The following ballad deals with the marriage of Nau Nihal Singh in 1837 A.D. The Kharak Singh mentioned in the poem was the successor of Ranjit Singh and reigned for three months being deposed by his son Nau Nihal Singh in 1840. Kharak Singh did not die on the battle field but in his bed, and there were suspicions that he was poisoned.

Nau Nihal married Jas Kaur the daughter of Shim Singh of Atari who afterwards died gallantly fighting the British at Sobraon in 1846. This is probably the 'black fate' referred to in verse 4.

Nau Nihal himself was killed on the day of his father's cremation by an arrow falling upon him.

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

SPECIMEN III.

(GURMUKHI CHARACTER)

ਚੜ੍ਹਿਆ ਚੇਤ੍ਰ ਪਈ ਪੁਹਾਰ। ਯਾਰੋ ਵੱਡੀ ਹੋਈ ਸਰਕਾਰ। ਧਮਕੇ ਕਾਬੁਲ ਤੇ ਕੰਧਾਰ
ਭੇਰੇ ਘੋਰੇ ਅਟਕੇ ਪਾਰ॥

ਵੱਡਾ ਖੜਕ ਸਿੰਘ ਸਰਦਾਰ। ਤੂੰ ਕਿਉਂ ਬੈਠਾ ਮੌਤ ਵਿਸਾਰ। ਉਂਵੀ ਚੜ੍ਹਿਆ ਨਾਲ
ਕਰਾਰ। ਓੜਕ ਚੱਲਨਾ॥

ਚੇਤੇ ਫੇਰ ਆਈ ਵਸਾਖੀ। ਤੇ ਸਰਕਾਰ ਵੱਡੀ ਮਸਤਾਕੀ। ਸੁੰਦਰ ਬਨ ਬਨ
ਆਵਨ ਹਾਥੀ। ਨਜਰਾ ਲੈ ਲੈ ਮਿਲਨ ਸੁਗਾਤੀ। ਸੂਬੇ ਰਲ ਮਿਲ ਚੜ੍ਹਨ ਜਮਾਤੀ।
ਮੁੱਢੇ ਸਦਕਾਰਦੇ॥

ਬੈਠੇ ਫੇਰ ਅਟਾਰੀ ਵਾਲੇ। ਚੰਗੇ ਚੰਗੇ ਸੱਦ ਬਹਾਲੇ। ਉਨਾਦੇ ਲੇਖ ਜੋ ਹੋ ਗਏ
ਕਾਲੇ। ਟਕੇ ਤੋਰਨ ਤੋਲਾ ਵਾਲੇ। ਵਿੱਲ ਨ ਲਾਵਦੇ॥

ਰਾਣੀ ਜਸਕੌਰ ਘਰ ਜੰਮੀ। ਨੀਵੇਂ ਦੀਵੇ ਬੋਹਤ ਸਰਮੀ। ਉਂਚੇ ਲੇਖ ਤੇ ਚਿੱਤ
ਕਰਮੀ। ਭਰ ਭਰ ਥਾਲ ਵਗਾਵਣ ਦੱਮੀ। ਕਰਨ ਬੈਰਾਇਤਾ॥

ਵਸਾਖੋ ਫੇਰ ਹੋਈ ਚਤਰਾਈ। ਬੇਟੀ ਸਾਮ ਸਿੰਘ ਘਰ ਜਾਈ। ਲਾਗੀ ਫੂਫ
ਕਰਨ ਕੁੜਮਾਈ। ਮੁਲਕ ਇਨਾਮ ਜੋ ਖਾਦੀ ਦਾਈ। ਮੁੱਢੇ ਸਰਕਾਰਦੇ॥

ਹੁਣ ਜੇਠ ਮਹੀਨਾ ਚੜ੍ਹਿਆ। ਕੌਰ ਸਜਾਦਾ ਖਾਰੇ ਚੜ੍ਹਿਆ। ਰਲ ਮਿਲ ਭਾਬੀਆ
ਸਾਲੂ ਫੜਿਆ। ਓਨੂੰ ਰੂਪ ਸਵਾਯਾ ਚੜ੍ਹਿਆ। ਰਾਣੀ ਜਸਕੌਰ ਦਿਲ ਹਰਿਆ। ਸਗਨ
ਮਨਾਉਦੇ॥

ਔਰੀ ਹੋਈ ਜਜ ਤਿਆਰ। ਚੜ੍ਹਿਆ ਮਾਝੇਦਾ ਸਰਦਾਰ। ਜਾਂਜੀ ਸੋਹਨੇ ਜਿਉਂ
ਗੁਲਜਾਰ। ਘੋੜੇ ਕੁੱਦਣ ਕੁਲ ਬਾਜਾਰ। ਲਾੜੇ ਪਹਨੀ ਵੇਰ ਤਲਵਾਰ। ਘੋੜੇ ਚੜ੍ਹਿਆ ਸਨ
ਹਥਿਆਰ। ਜੰਜ ਸੁਹਾਂਉਂਦੀ।

ਪਹਨ ਪੁਸਾਕਾਂ ਭੈਠਾ ਨ੍ਹਾਕੇ। ਦਿੱਤਾ ਤਿਲਕ ਪਰੋਹਤ ਆਕੇ। ਸੋਹਰਾ ਬਾਪ ਪਹਨਾਵੇ
ਆਕੇ। ਗਾਵਣ ਸੱਯਾਂ ਮੰਗਲ ਜਾਕੇ। ਸਗਨ ਮਨਾਂਉਂਦੀਆਂ॥

ਹੋਈ ਜੰਜ ਤਿਆਰ। ਸੂਬੇ ਚੜ੍ਹੇ ਬੇਸੁਮਾਰ। ਪਹਨ ਪੁਸਾਕਾਂ ਸਨ ਤਲਵਾਰ। ਵੰਡਣ
ਮੁਹਰਾ ਬੇਸੁਮਾਰ। ਲਾਗੀ ਲੇਕਰ ਹੋਏ ਨਿਹਾਲ। ਸੱਯਦ ਸਾਧੂ ਸਨ ਪਰਵਾਰ। ਲੇਨ
ਬੇਰਾਇਤਾਂ ਨਾਮ ਗੁਫਾਰ। ਦੇਨ ਅਸੀਸ ਭਰੇ ਭੰਡਾਰ। ਸਾਹਬ ਧਿਆਉਂਦੇ॥

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀJHĪ DIALECT.

(DISTRICT, LAHORE.)

SPECIMEN III.

(PERSIAN CHARACTER.)

چڑھیا چینر پئی بہار - یارو وڈی ہوئی سرکار - دھیکے کابل تے
قندھار - ڈیرے گہتے اٹکون بار *

وڈا کھڑک سنگھ سردار - نون کیوں بیٹھا موت رسار - اُر ری
چڑھیا نال قرار - اوڑک چلنا *

چیتون پھر آگي وساکی - تے سرکار وڈی مستاکي - سندر بن بن
آون ہانہی - نذران لے لے ملن سوغنائین - صوبے رل مل چڑھن
جماعتین - مڈھو سرکار *

بیٹھے پھر آٹاری والے - چنگے چنگے سد بہالے - اُنان لیکھ جو ہوگئے
کالے - ٹکے نورن تولان والے - ڈھل نہ لارندے *

رانی جس کور گھر جمی - نیویں دیدے بہت شرمین - اُچے
ایکھ تے چت کرمین - بھر بھر نہال وگاریں دمین - کرن خیراتان -

وساکھون پھر ہوئی چترائی - بیٹی شام سنگھ گھر جائی -
لاگی ڈھونڈھ کرن گڑمائی - ملک انعام جو کھاندی دائی - مڈھو

سرکار دے *

ہن جیٹھ مہینہ چڑھیا - کور سجاده کھارے چڑھیا - رل مل
 بہا بیان سالو پھڑیا - ارن نون روپ سوا یا چڑھیا - رانی جسکور دل ہریا -
 شگن منارندے *

اگے ہوئی جنچ تیار - چڑھیا ماجھ د سردار - جانجی سوہنے جیون گلزار -
 گھوڑے گدن کل بازار - لاڑی پھنی پھرتلوار - گھوڑے چڑھیا سن ہتمیار -
 جنچ سہارندی *

پہن پوشاکن بیٹھا نہاے - دنا تلک پروہت آے - سہرہ باپ
 پہنارے آے - گاون سیان منگل جاے - شگن منارندیاں *

ہوئی جنچ تیار - صوبے چڑھے بے شمار - پہن پوشاکن سن تلوار - ونڈن
 مہراں بے شمار - لاگی لیکر ہوئی نہال - سید ساھدو سن پروار - لین
 خیرائتان نام غفار - دین ایس بھرے بھنڈار - صاحب دھیانندے *

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

SPECIMEN III.

TRANSLITERATION AND TRANSLATION

Charhna	Chetṭi	paṭ	puhar		
Rose	Clart	fell	showers		
	Yaro	vaddi	hoi	Sarkar	
	O	friends	great	is	Sarlar
Dhamk	Kabul	te	Kandhar		
Are	terrified	Kabul	and	Qandhar	
	Dere	ghatte	Athō	pu	1
	Tents	were pitched	from the Indus	beyond	1
Wadda	Kharik	Singh	sardar		
Great	Kharal	Singh	the sardar		
	Tū	hū	baitha	maut	usar
	Then	why	seated	death	forgetting
U	vi	churhna	nal	harar	
He	also	rose	with	firmness of mind	
	Orar	challna			2
	In the end	it must be gone			2
Chetō	phar	ar	Warsi	har	
From	Clart	again	came	the first day of Baisakh	
	Tu	Sarlar	vaddi	marstar	
	And	the Sarlar	is great	being pleased	
Sundar	har	har	har	har	
Handsome	becoming	becoming	con	the elephants	
	Narar	har	har	sugart	
	Presents	taking	taking	the receiver	gifts
Sube	har	har	har	har	
The chiefs	jointly with	start	bodies of men		
	Muddhō	Sarlar	ar		3
	With	the Sarlar	of		3
Baitha	phar	har	walk		
Were	seated	then	the men of	Atar	

	Change	change	sadd	bahale	
	<i>Well</i>	<i>well</i>	<i>calling</i>	<i>they-were</i>	<i>caused to sit</i>
Unāde	lekh	jo	ho gae	kale	
<i>Them of</i>	<i>the fates</i>	<i>which</i>	<i>became</i>	<i>black</i>	
	Tāk	toran	tolā-wale		
	<i>Money</i>	<i>they give out</i>	<i>each piece-weighing</i>	<i>a-tola</i>	
Dhull	na	īwāndē			4
<i>Delay</i>	<i>not</i>	<i>(were they)</i>	<i>bringing</i>		4
Ram	Jas kaur	ghar	jammī		
<i>Ram</i>	<i>Jas kaur</i>	<i>(in) the house</i>	<i>was born</i>		
	Nāc	dide	baulat	sumī	
	<i>Low</i>	<i>eyes</i>	<i>very</i>	<i>modest</i>	
Uchhe	lekh	te	chitt-karmī		
<i>High</i>	<i>fates</i>	<i>and</i>	<i>destiny</i>		
	Bhar	bhar	thil	wagwan	dammī
	<i>Full</i>	<i>full</i>	<i>trays</i>	<i>they throw</i>	<i>rice</i>
Karan	kharanāi				5
<i>They do</i>	<i>charity</i>				5
	Wāsal hō	phā	hoi	chitrai	
	<i>From-Baisāh</i>	<i>again</i>	<i>becomes</i>	<i>wisdom</i>	
	Beti	Sham	Singh	ghar	gar
	<i>A daughter</i>	<i>Sham</i>	<i>Singh's</i>	<i>(in) house</i>	<i>was born</i>
Laga	dhund	liran	kumū		
<i>Go betweens</i>	<i>seeing</i>	<i>male</i>	<i>betwixt</i>		
	Mulk	inam	jo	lhandi	dā,
	<i>A-country</i>	<i>reunited</i>	<i>as</i>	<i>eating</i>	<i>the nurse,</i>
Muddhō	Sarkardē				6
<i>From near</i>	<i>the Sarkar</i>	<i>of</i>			6
Hun	Jeth	mahina	chirhā		
<i>Now</i>	<i>Jeth</i>	<i>month</i>	<i>arose</i>		
	Kam	Sardā	kharē	chirhā	
	<i>Kam</i>	<i>Prince</i>	<i>on the basket</i>	<i>mounted</i>	
Ram	ml	bharbī	sū	phrā	
<i>Jointly</i>	<i>the brothers'</i>	<i>wives</i>	<i>the red cloth</i>	<i>served</i>	
	Ōnū	rup	sawāry	chirhā	
	<i>Him to</i>	<i>beauty</i>	<i>1½ times</i>	<i>arose</i>	
Ram	Jas kaur	dil	harā		
<i>Ram</i>	<i>Jas kaur ('s)</i>	<i>mind</i>	<i>was pleased</i>		
	Sagan	marāundē			
<i>Good omens</i>	<i>they (are)</i>	<i>making</i>			

Agge	hoi	jañj	tai	
Then	became	the wedding procession	ready	
Chahia	Majheda	Saidai		
Mounted	the	Majha of	the	Saidai
Jñi	sohne	jifi	guljai	
The members of the procession	(re)	beautiful	like	a garden
Ghore	kuddan	kul	brjri	
Horses	leap	(in)	the whole	ba.aa
Lue	prhm	phai	trlwai	
By the bridegroom	was put on	then	a sword	
Ghore	chahia	san	hathiar	
On a horse	he mounted	with	arms	
Jañj	suhāundi			8
The procession	(was)	appearing	beautiful	8
Pahan	pusal ā	baitha	nhal e	
He puts on	garments	sat	bathed	having
Ditta	tilak	parohat	ake	
Was given	a forehead mark	by the priest	come	having
Seli	brj	pahnai	ak	
The claret	the father	puts on (him)	come	having
Gawan	ryyā	mrngal	jñk	
They sing	the female playmates	songs of joy	gone	having
Srgan	manāundā			9
Good omens	they (are)	involving		9
Hoi	jñj	tai		
Became	the procession	ready		
Sube	chahia	bc sumri		
Governors	rode	innumerable		
Pahan	pusal ā	ran	talwai	
They put on	garments	with	sword	
Wandan	muhā	bc sumai		
They distribute	gold mohars	innumerable		
Lagi	lc hai	hot	mhal	
The go betweens	taken	having	became	prosperous
Sryyad	sadhu	san	paiv u	
Sayyads	Sadhurs	with	januktes	
Len	l hruatā	n un	Gafai	
Tale	alms	(in)	the name (of)	God
Dcn	ras	blru	blrand u	
They give	blessing	may be full	the store house	
Sahrb	dhry mnd			10
God	they (are)	not	skipping	10

FREE TRANSLATION OF THE FOREGOING

1 The month of Chait has commenced and showers have fallen My friends great is the might of the (Sikh) Government Kabul and Qandahar tremble before it and its tents are pitched beyond the Indus¹

2 Khural Singh is a mighty chief Why art thou sitting at home forgetting the death (that thou shouldst earn on the battlefield)² He rose in the firmness of his soul, for in the end all must die

3 After Chait has come the first of the month of Baisakh and well is the Government pleased One by one come the glorious elephants Men receive presents and gifts and in the train of the Government strut the troops with their chiefs

4 There are seated the men of Atal made to sit are they in seats of honour Black is the fate before them money do they give forth each piece weighing a rupee No delay show they in their striving

5 Rani Jashaur was born in (Sham Singh's) house Bashful of eye was she and very modest High was her fate written as one of lofty deeds and (at her birth) trays full of pice were cast away in charity

6 (The searchers for a husband³ went forth saying) wisdom comes to one born in Baisakh A daughter has been born in Sham Singh's house as they sought (for a fitting mate for) her betrothal From the Government did her nurse receive a whole tract of country for her reward

7 Now the month of Jeth has risen and Prince Kaur Anu Nihal has mounted the basket⁴ Jointly do his sisters in law seize the red cloth and thereby enhance his beauty Pleased is the heart of the Rani Jashaur as they invoke good omens

8 Then became ready the marriage procession and the Sudra of the Majha mounted his horse All the members of the procession shone like a garden as they made their steeds curvet through the bazaar Then the bridegroom donned his sword and leaped full armed upon his horse Glorious indeed then was the procession⁵

9 Then he bathed and sat down after putting on his wedding garments The priest came and applied the *tika* mark to his forehead His father put on his head the wedding chaplet and all the bride's plymates sang songs of joy invoking happy omens

10, Then became ready the procession (home to the bridegroom's house) Governors of the country round rode in it innumerable They put on magnificent apparel and were girt with swords as they scattered to the throng gold coins innumerable The marriage menials took them up and became wealthy while the Musalman and Hindu mendicants with their families gathered alms in the name of The Great Forgiver In return they gave blessings as they worshipped the Almighty and cried may your storehouse be ever full'

Atak or Attock is often used to signify the Indus on which it is situated Conversely in the song of Raja Rastak the name of the river is employed to signify the city *Sindh to me is nagar Atak la mera thaḍ* Indus is my city and Atak is my home

² The name of a village near Amritsar Atal is a family name The Atal wale are Sham Singh and his relatives
³ A *lag* or *laggi* is a functionary at a marriage who is entitled to fees Most of them are menials Here the gobetweens who arrange the marriage are specially alluded to

⁴ The marriage ceremony of the young couple is being described At one period the bride and bridegroom sit on a basket and are bathed Another part of the ceremony consists in the female relatives of the bridegroom seizing his cloth which they refuse to let go till each gives a present

⁵ The order of events is not followed This passage is that in which the bridegroom comes to the bride's home On this occasion he comes armed on horseback with a small boy to act as a squires behind him This looks like a survival of the old fashion of marriage by capture

PAÑJĀBĪ OF THE JULLUNDUR DOAB

The Jullundur Doab or the country lying between the rivers Beas and Sutlej, includes the two districts of Jullundur and Hoshiarpur and the state of Kapurthala. The Pañjābī of this tract is locally known as Doabi but it differs hardly at all from the standard Pañjābī of Ludhiana.

In the hills to the north and east of Hoshiarpur there is a dialect locally called Pabai which on examination turns out to be nearly the same as ordinary Doabi, only having a slight admixture of the idioms spoken in the Simla Hill States and in Kangra. The same dialect is spoken in the adjoining Simla Hill States of Kahlur (or Bilaspur) and Mangal and is there known as Kahluri or Bilaspuri. We therefore give at the following estimate of the number of speakers of Doabi in its various forms —

Ordinary Doabi —		
Jullundur	90,817	
Kapurthala	296,970	
Hoshiarpur	848,000	
	<hr/>	1,035,787
Hoshiarpur Pabai	111,510	
Kahluri of Kahlur	91,000	
Kahluri of Mangal	1,081	
	<hr/>	207,591
		<hr/>
Total		1,243,378

As a specimen of the ordinary Doabi, I give a conversation between two villagers received from Hoshiarpur. The following remarks on the few peculiarities of the dialect are mainly based on this specimen, but also on other specimens received from other parts of the Doab.

The spelling is capricious. Thus we have both *uich* and *bich*, in, *hunda* and *honda*, being. The letter *y* is often inserted after *i* before another vowel, or else substituted for the *i*. Thus *hota*, or *loya*, become, *hondiyā* being (fem plu). In many cases short *i* is substituted for long *i*, as in *hoi* for *lōi* (fem pl). Cerebral letters are employed capriciously. Thus *bald* a bullock but *nal* not *nal*, with. So, *hona* not *hon* to be, *ana*, to come, *biyāna*, to sow. Double letters at the end of a word are simplified. Thus *uich* not *uichel*, in but *uichō*, from in, *gal*, not *gall*, a thing. A word, plur *gallā* *hath*, not *hatt* a hand, *ghaf* for *glaff*, decrease.

In *laman lan* we have *lan* used as a sign for the dative. Compare the Lahnda *lan*. *Ku* is anything not *kuh*. As in Amritsar, 'these' is *inā*, not *ināh*.

The form *laī* for the first person singular of the present of the verb substantive is peculiar to this part of the Punjab.

Note the contracted form *gaiyā* gone (plu fem).

The initial consonant of *uich* in, is often elided, as in Amritsar and Ludhiana.

[No 5.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

DIALECT OF JULLUNDUR DOAB.

(DISTRICT HOSHIARPUR)

ਭਾਨੇ ਤੇ ਵਰਯਾਮੇ ਵਿਚ 'ਏਹ ਗੱਲਾਂ ਹੁੰਦਿਆ ਸੀ ॥

ਭਾਨਾ—ਭਾਈ ਦੱਸੋ ਕਿੱਥੋਂ ਆਨਾ ਹੋਯਾ ॥

ਵਰਯਾਮਾ—ਮੁੰਡੇਦੇ ਸੌਹਰਿਆਂ ਵਲ ਗਏ ਸੀ। ਔਥੇ ਇੱਕ ਬਲ੍ਹਦਦੀ ਦਸ ਪੋਦੀ ਸੀ। ਬਲ੍ਹਦ ਤਾਂ ਚੰਗਾ ਹੈ ਪਰ ਮਾਰ ਖੁੰਡ ਹੈਗਾ। ਉਹਦੇ ਸੱਲਾਯਾਂ ਵਾਂਗ ਸਿੰਗ ਹਨ। ਚੰਗ ਗੋਰਾ। ਦੌਂਦਾ ਹੈ। ਪਰ ਮੁੱਲ ਬੱਡਾ ਮੰਗਦੇ ਹਨ ਚਾਲੀ ਰੁਪੈਏ। ਏਹ ਮੁੱਲ ਖਰਚਨਦੀ ਵਰਸਤ ਨਹੀਂ ਹੈ। ਭਾਈ ਕੀ ਕਰਿਯੇ। ਪੈਲੀ ਕੁਜ ਨਾ ਨਿਕਲੀ। ਤਿਨ ਕਨਾਲ ਜਮੀਨ ਵਿੱਚੋਂ ਚਾਰ ਪੂਲਿਆ ਹੋਇਆ। ਏਹਦੇ ਵਿੱਚੋਂ ਕੀ ਖਾਈਏ ਤੇ ਕੀ ਵਰਤਾਈਏ। ਜੇਹਦੇ ਨਾਲ ਕਮੀਨ ਕਾਨ ਬੀ ਬਰੋ ਨਹੀਂ ਸਾਨੇ। ਉਹ ਗਲ ਹੋਈ।

ਗਾਂਉਂਦੀਦਾ ਸੰਘ ਪਾਵਾ।

ਪੱਲੇ ਨ ਪਿਯਾ ਸੋਰ ਆਵਾ।

ਕਰਮ ਹੀਨ ਖੇਤੀ ਕਰੇ।

ਬਲ੍ਹਦ ਮਰੇ ਟੋਟਾ ਪੜੇ।

ਛੇ ਮਹੀਨੇ ਮਰ ਭਰਕੇ ਇਨ੍ਹਾਂ ਚਾਰ ਪੂਲਿਆਂਦਾ ਮੂੰਹ ਦੇਖਿਆ। ਪਾਣੀ ਸਿੰਜਦਿ ਯਾਂਦੇ ਹਥ ਅੰਬ ਗਏ ਤਾਂ ਸੰਘਾ ਬੈਰ ਗਿਆ। ਅੱਗੇ ਰਬਦੀ ਕੀ ਮਰਜੀ ਹੋਈ ਹੈ। ਇਕ ਗਰੀਬੀ ਦੂਜੀ ਬਰਖੁਰਦਾਰੀ। ਜੇ ਪੂਲਿਆਂ ਬੋੜਿਆਂ ਸੀ, ਤਾਂ ਝਾੜ ਬੀ ਘਟ ਝੜਿਆ ਦਾਨਾ ਪਤਲਾ ਹੈ। ਖਬਰਾ ਦਾਨਿਆਂਨੂੰ ਕੀ ਹੋਇਆ। ਰਬਦਿਆਂ ਗੱਲਾਂ ਲਖਿਆਂ ਨਹੀਂ ਜਾਂਦਿਆਂ। ਭਾਨਾ ਭਾਈ ਵੱਗਣ ਮਹੀਨੇ ਜੇਹੜਾ ਝੋਲਾ ਵੱਗਿਆ ਸੀ। ਉਹਦੇ ਨਾਲ ਕਣਕਾਂ ਪਤਲਿਆਂ ਪੈ ਗੈਯਾਂ। ਕਣਕਾਂ ਕੀ ਕਰਨ ਜਦ ਉੱਪਰਲਾ ਰੁਪਕਰ ਬੈਠਾ। ਜਦਦੀ ਹਾੜੀ ਬੀਜੀ ਤਦਦੀ ਉਹਨੇ ਕੁਜ ਖਬਰ ਜ਼ਿਮੀਦਾਰਾਂਦੀ ਨਾ ਲਿੱਤੀ ਕਿ ਜਿੰਦੇ ਹਨ ਕਿ ਮਰ ਗਏ। ਮੀਂਹ ਬਿਨਾ ਕੁਜ ਨਹੀਂ ਹੋ ਸਕਦਾ। ਇੱਕ ਕਮਾਉਦੀ ਕਮਾਈ ਬਿਨਾ ਬਰਕਤ ਨਹੀਂ ਹੁੰਦੀ। ਦੂਜੇ ਕਣਕਦੇ ਪਤਲਾ ਹੋਨੇਦੀ ਏਹ ਬੀ ਗਲ ਹੈ ਕਿ ਬਾਬੇ ਬੁਛਫੇਦੇ ਪੈਨ ਤੋਂ ਹਲਦੀ ਬਾਹੀ ਘਟ ਹੋਈ। ਭਾਈ ਕਣਕ ਤਾਂ ਚੰਗੀ ਹੁੰਦੀ ਜੇ ਕਰ ਬਾਹੀ ਖਰੀ ਹੁੰਦੀ। ਬਾਰਾ ਸੀਵਾਂ ਬਾਹ ਕੇ ਦੇਖ ਕਣਕਦਾ ਝਾੜ। ਜਿਯੋਂ ਜਿਯੋਂ ਬਾਹੈ ਕਣਕਨੂੰ ਤਿਯੋਂ ਤਿਯੋਂ ਦੇਵੇ ਸਵਾਦ ॥

ਕਣਕ ਕਮਾਦੀ ਸੰਘਣੀ ਭਾਂਗੀ ਭਾਗ ਕਪਾਹ ।

ਕੰਬਲਦਾ ਬੇਬ ਮਾਰਕੇ ਛੱਲਿਆ ਦਿੱਚੀ ਜਾਹ ॥

ਸੋ ਭਾਈ ਕਣਕਦਾ ਬਾਹਨਾ ਬੀਜਨਾ ਔਖਾ ਹੈ। ਜੇਕਰ ਬਾਹੀ ਬੀਜੀ ਵੰਗੀ ਜਾਵੇ ਤਾਂ
ਝਾੜ ਬੀ ਅੱਛਾ ਹੋਦਾ ਹੈ ਤੇ ਕਣਕ ਬੀ ਮੋਟੀ ਹੋਂਦੀ ਹੈ ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀKJĀBĪ

DIALECT OF JULLU\NDUR DOAB

(DISTRICT, HOSHIARPUR)

TRANSLITERATION AND TRANSLATION

Bhane	te	Waryame	rich	eh	gallā	hundiyā	sī	
<i>Bhana</i>	<i>and</i>	<i>Waryama</i>	<i>between</i>	<i>these</i>	<i>words</i>	<i>becoming</i>	<i>were</i>	
Bhāna		Bhāi,	dasso	litthō	ana	hova		
<i>Bhana</i>		<i>Brother</i>	<i>tell</i>	<i>whence</i>	<i>coming</i>	<i>became</i>		
Waryamā		Mundede	sauhiā	wāl	gae	sī	Anthe	lā
<i>Waryama</i>		<i>Son of</i>	<i>father</i>	<i>in law's</i>	<i>house</i>	<i>to</i>	<i>gone</i>	<i>I was</i>
balddī	das	pōdī	sī	Bald	tā	changa	hai,	pai
<i>bullock of</i>	<i>existence</i>	<i>told</i>	<i>was</i>	<i>The bullock</i>	<i>indeed</i>	<i>good</i>	<i>is,</i>	<i>but</i>
mār	khund	haiza	Ohde	solayā	wāg	sing	hān,	iang
<i>addicted to</i>	<i>going</i>	<i>is</i>	<i>It of</i>	<i>needles</i>	<i>like</i>	<i>horns</i>	<i>are,</i>	<i>colour</i>
dōda	hāi	Pār	mull	badda	mangde	hān	Chāl	iuprue
<i>two</i>	<i>tooted</i>	<i>is</i>	<i>But</i>	<i>price</i>	<i>great</i>	<i>asking</i>	<i>they are</i>	<i>Forty</i>
Lh	mull	khūichandī	phusāt	nahī	hai	Bhai,	hī	hāiye?
<i>This</i>	<i>price</i>	<i>spending of</i>	<i>power</i>	<i>not</i>	<i>is</i>	<i>Brother,</i>	<i>what</i>	<i>may we do?</i>
Pūh	kuj	na	mikh	Tin	hānāl	jamīn	bichchō	char
<i>Crop</i>	<i>anything</i>	<i>not</i>	<i>came out</i>	<i>Three</i>	<i>kanals</i>	<i>land</i>	<i>from in</i>	<i>four</i>
puhā	hoā	Lhde	vichchō	hī	khāie	te	hī	
<i>bundles</i>	<i>became</i>	<i>This of</i>	<i>from in</i>	<i>what</i>	<i>may we eat</i>	<i>and</i>	<i>what</i>	
wūtrūe	jehde	nal	hāmīn	hān	hī	hūro	nahī	sane?
<i>may we distribute</i>	<i>which of</i>	<i>with</i>	<i>the labourers</i>	<i>to</i>	<i>even</i>	<i>food</i>	<i>not</i>	<i>suffices?</i>
Oh	gal	hoi						
<i>That word</i>	<i>is</i>							
	gāundidī	singhī	patī,					
	<i>singing woman of</i>	<i>the</i>	<i>boat</i>	<i>burst,</i>				
	Palle	nā	pūya	sei	ata			
	<i>in the scarf</i>	<i>not</i>	<i>fell</i>	<i>a</i>	<i>seed</i>	<i>flour</i>		
	hāim	hān	khētī	hāre				
	<i>Good luck</i>	<i>devoid of</i>	<i>cultivation</i>	<i>one does</i>				
	Bald	māre	Tota	pare				
	<i>Bullock</i>	<i>dies</i>	<i>Scarcity</i>	<i>falls</i>				
Ohhe	māhūnē	māi	bhār	ke	nā	chāi	puhāda	mūh
<i>Six</i>	<i>months</i>	<i>died</i>	<i>having</i>	<i>these</i>	<i>four</i>	<i>bundles of</i>	<i>face</i>	<i>was seen</i>

Panı sifjdiyādc bath amb gac tã singhı baih gıya
Water irrigating of hands clasped went and thout hoarse went
 Agge Rabdı kı marjı hoı ? Ik gurıbı dujı
Moreover God of what will happened ? That poverty second
 bar khurdanı Je puhıyā thıoyā sı, tã jhar
calamity What bundles few there were, then the produce
 bı ghat jharı Dını pathı hı Kharı dınyānı
even less was produced The grain scanty is News grain to
 kı hoı ? Rabdı gallı lakhı nahi jandı Bhana, bhai
what happened ? God of things I know not (are) going Bhana, brother
 Phaggan mahıne juhıa juhıa urıgı sı ohde nal kankā pathı
Phalguna in month what blast blown had that of with the wheats scanty
 pı gıyā kankı lı kharı jad Uppı lı chup lı baidha
became The wheats what can do, when The One above silently is seated
 Jıd dı bıı bıı tad dı ohıe kuy kharı
Since the spring crop was sown since then Him by any heed
 jumıdyādı nı hıı lı jumı han kı marı gac Mıh
the cultivators of not was taken that living they are or they died Rain
 bıı kuy nahi ho sal dı Ik kamıdı kamı bındı barıat
without anything not can be done One earner of earnings without blessing
 nahi hundı Duje lı rakde pıtlı hııdı ch bı gal
not (is) becoming Second, wheat of then becoming of this also thing
 hı kı bibe buddıdc pıın tı haldı bıı ghat
is that grandfather old of soilness from plough of ploughing insufficient
 hoı Bhai lı rak tı chııı hundı jı lı bhai
became Brother wheat indeed good would have been if ploughing
 kharı hundı Bai tı tı bı kı dıkh kanıda jhar
thorough had been Twelve times ploughed having see wheat of outturn
 Jıyō jıyō bahı kınaknı tıyō tıyō dıvı sıııad
As as one ploughs wheat to so so it gives flavour

Kank kınıdı singhı, dıgo dıg lı pııh
'Wheat sugar cane thiel, stiel by stiel cotton

'Kambakda jııııb mı lı chıhıı hıchı jıı'
Blanket of wool stııel having mairıe among go

So, bhai kınal dı bıhıı bıjıı rıkhı hı Jı kar
So brother wheat of ploughing sowing difficult is If

bııı bıı chııı jıı tı jıı bı rıchıhı hııdı hı tı
ploughing sowing good go then the outturn also good becoming is and
 kınak bı mıtı hııdı hıı
wheat also dense becoming is

FREE TRANSLATION OF THE FOREGOING

A CONVERSATION BETWEEN BHANA AND WARYAMA

Bhana — Brother where have you come from ?

Waryama — I am coming from the house of my son's father in law. I had heard of a bullock there which I thought would suit me. It is a good beast but is apt to gore people. Its horns are like needles its colour light and its teeth two in number. But they are asking too much for it. They want forty rupees and I can't afford to spend that amount of money. Brother in these hard times how could I? The crop failed. From three *kandis* of land I only got four bundles altogether. What is there in that for us to eat and to pay our labourers? Why there is not even enough for the cost of cutting it. It is like the proverb—

the singer sings till her throat bursts and not a seer of flour falls into her outstretched scarf. When a cultivator loses his luck his bullocks die and he gets a scarcity on the top of it.

I killed myself working for six months and then all I see is the face of these four bundles. My hands are chafed and my throat is hoarse from the labour of mowing. Let what was God's will? First poverty then calamity. Even the few bundles I did reap had hardly any grain in them. I don't know what came of the grain for it is beyond me to understand God's ways. Brother Bhana that cold blast in Phalgun made the wheat unproductive. What could the poor grains do when the One above sits silently and does nothing to protect them. Even since we sowed the spring crop He hasn't cared whether the cultivators were living or dead. In the first place there is no blessing on the earnings of those who have worked so hard and in the second place the wheat has been thin because we had not enough hands to plough on account of my old grandfather's illness. The wheat would have been a fine crop if it had had a thorough ploughing. Just see the outturn when you plough your wheat twelve times. The more you plough it the better the flavour. You know the old proverb—

Sow your wheat and sugarcane thick and your cotton a stick's distance between each plant. But maize must be so far apart that a man with a blanket cowl on his head can walk through it without touching it.

So brother the ploughing and sowing of wheat is a difficult job. If the ploughing and sowing is good the outturn will be good and the crop of wheat will be a dense one.

KAHLŪRI OR BILĀSPURI

The languages of most of the Simla Hill States are various forms of Western Pahari. The most western states are Kahlur, Mangal, Nalagarh and Mallog. In the rest of the two latter states the language is Pothohi/Pothohi and will be dealt with under that head. The dialect of these eastern parts is Hindustani/Pahari. The dialect of the states of Kahlur and Mangal is called Kahluri or Bilāspuri (Bilāspur being the chief town of Kahlur). Kahlur lies immediately to the east of the Hoshiarpur District. In the adjoining hilly part of that district a dialect is spoken which is locally called Pahari. It is the same as Kahluri.

Kahluri has hitherto been described as a form of Western Pahari. An examination of the specimens will show that this is not the case. It is simply a rule/Pothohi similar to that spoken in Hoshiarpur. The estimated number of its speakers is as follows:—

Kahlur State	91 00
Mangal State	1 081
Hoshiarpur District	114 040
	—
TOTAL	90 991
	—

It is unnecessary to give full specimens of this dialect. A few sentences from a version of the Parable of the Prodigal Son given in transliteration will show its character.

Form of the North P. of Hoshiarpur, the dialect rather approximates to that of Jhangli. It is the Jhangli type on the whole.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

KAHLURI DIALECT

(MANGAL STATE DISTRICT SIMLA)

Ekī	manūde	do	putt	the	Lauhke	putte	apne
One	man of	two	sons	here	By the younger	son	his own

buddhenō gūrya jo jrdrd mere bande rōdi so
father to it was said what property on my share comes to

maranō	dei de	Tine	so	jadad	apne	dui	puttānū
me to	give	By him	that	property	his own	two	sons to

bandi ditti Jde lauhke putte apna bandi
having divided was given When by the younger son his own slave

lu ha	tā	dui	pardesānū	chrlh gaya	Ūthi	jai ke
was taken	then	a far	foreign country to	he went away	There	having gone

tine	apni	jrdad	he aīath	gāwai ditti	Jrd	o	saii	jadadā
by him	his own	property	uselessly	was lost	When	he	the whole	property

gāwri	baitha	tā	us	mulakhde bich	bari	kal	payi
having wasted	sat,	then	that	country of in	a great	famine	fell

o	baia	langri	hoi gayi	Tā	o	us	mulakhde	raihnewalede	kane
he	very	poor	became	Then	he	that	country of	inhabitant of	near

rulne	lgri	tane	apni	jiminā bich	usnū	suiānū	chaine	bheja
to live	began	by him	his own	fields in	him to	swine to	to graze	it was sent

so	surādi	khurakde	bachē hue	satkā hane	apni	pet	bhrida tha
He	the swine of	food of	remaining	with	his own	belly	filling was,

tis nū	hoi	koi	kichh	na	dēda tha
him to	other	anyone	anything	not	giving was

PŌWĀDHĪ

The word '*Powadh*' means 'East' and Powadhī Pāñjābī is the Pāñjābī spoken in that portion of the Eastern Punjab known as the Powadh.

From Rupnā in the Umballa District up to its junction with the Beas, the river Sutlej runs nearly east and west. To its north lies the Jullundur Doab. To its south lie the Districts of Ludhiana and Ferozepore. The whole of the latter district, and the greater portion of the former are included in the tract known as the Malwa, but that part of Ludhiana which lies near the river is known as the Powadh. The Powadh extends much further east. In Umballa it reaches as far speaking roughly, as the river Ghaggar, beyond which the language is Hindostani. To the south it occupies those parts of the states of Patiala, Nabha and Jind which lie east of 83°, the 76th degree of east longitude, up to the country in which Hindostani and Bangaru are spoken. This tract also includes a few outlying portions of the Hissar District. The Musalman Pachhadās who live along the banks of the Ghaggar where it runs through this river speak another dialect of Panjabi known as Rāthī, which will be dealt with separately.

South of this tract lies the District of Hissar, the main languages of which are Bangaru and Bagru. Only along the Ghaggar, and in a part of the *Susa Tahsil* do we find Pāñjābī. With the above exceptions the country to the west of the 76th degree of east longitude as far as the combined Sutlej and Beas, is known either as the Malwa or as the *Jangal* (i.e. brookwoods) which has a dialect of its own entitled *Milwai*, that will be described in due course.

We may estimate the number of speakers of Powadhī Pāñjābī as follows —

Hissar	168 352
Umballa	337 103
Kalsia State	18 033
Valagarh State (west & half)	39 15
Malog State (west & half)	3 193
Patiala State	37 000
Jind State	13 000
TOTAL	1 997 146

The figures for Kalsia refer to speakers near Dehra Bassi within the boundaries of the Umballa District. Valagarh and Malog are two of the Simla Hill States which lie close to Umballa District. Pāñjābī is spoken in their western portions. In their eastern areas the language is the Hindustani form of Western Panjabi.

As might be expected Powadhī differs from the standard Pāñjābī of Amritsar mainly in approaching the dialects of Western Hindi spoken in East Umballa and in Karnal. The further east we go the more and more inflected with Hindostani or Bangaru does it become. As usual there is no distinct line between them, the languages insensibly mingling into each other. The most western Powadhī—that spoken in the Powadh tract of Ludhiana—is almost the same as the standard and has indeed served as a foundation for most of the grammars of the language rather than the Pāñjābī of Amritsar. No special examples of this form of Powadhī are necessary.

I give two specimens from Jhana Kulman in the Jind state, the first being a version of the *Purāṇ* of the *1001 Nights* and the second a folk-tale. I also

give a folktale from West Umballa written in the Deva nāgarī character, and another from Thana Karamgarh in the state of Patiala, written in the Persian character. On pp 806 ff will be found a List of Words and Sentences from Umballa. These specimens illustrate very fairly the variations which Pañjabī undergoes in the Powādhī text.

Most of these are due to the influence of the neighbouring Western Hindi. Such are the occasional use of words like *age* instead of *agge*, before, and of *kahna* instead of *alkhna*, to say. So also we have the substitution of *m* for *w* between two vowels as in *amāga* for *awāga*, I will come.

We find (as in Western Hindi dialects and in Rajasthan), the locative of the genitive employed to form a dative, as in *ihde pao*, put on (*pao*) to him (*ihde*).

In pronouns, we find the forms *hamāñhī*, to us, *tumāñhī*, to you alongside of the true Pañjabī forms, and the genitive of the reflexive pronoun is *apna*, not *apni*. *Jad* is used for both 'then' and 'when,' exactly as in the dialects of Western Hindi and as in Rajasthan.

In verbs, *tha* is more common for 'he was' than *si*, though both are used. The first person plural sometimes ends in the Western Hindi *āī*, instead of in *ā*. Thus *hoicāī* let us become, *chhalāī*, let us exit.

Other peculiarities not so directly traceable to the influence of Western Hindi are the following. The insertion of an aspirate in *blalad* (Patiala), an *o*. The use of the neuter (occasionally also found in standard Pañjabī) in words like *chummiā*, it was kissed. The pronunciation of *bicheh*, in, as *bicheh*. The frequent dropping of the first syllable of this word as in *lhuhchō* for *khuh bichehō*, from in the well, *unlāchō* from among them. In pronouns the occasional employment of *tolada* for 'your,' and of *ol*, for the oblique form singular of the third personal pronoun. Also the frequent transposition of an aspirate, as in *unhī*, for *nhīñhī*, to them, *odha*, for *ohda*, of him, *idla*, for *ihda*, of this, *jehā*, for *jehra* who.

In the verb substantive the 2nd plural of the present tense is often *o*, for *ho*, you are.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

PŌWĀDHĪ DIĀLLŌF.

(THĀNĀ KULĀRAN, JIND STATE)

SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੋ ਪੁੱਤ ਥੇ। ਉਨ੍ਹਾਂਚੋਂ ਲੋਵੇਨੇ ਪੇਓਨੂੰ ਆਖਿਆ ਕਿ ਓ ਪੇਓ ਮਾਲਦਾ ਹਿੱਸਾ 'ਜੋ ਮੈਂਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਮੈਂਨੂੰ ਦੇ। ਜਦ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਂਨੂੰ ਬੰਡ ਦਿੱਤਾ। ਬੋਜੇ ਦਿਨਾਂ ਬਿੱਚੋਂ ਲੋਵੇ ਪੁੱਤਨੇ ਸਾਰਾ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਰਦੇ ਦੇਸਦਾ ਪੈਂਡਾ ਕਰਿਆ ਔਰ ਉੱਥੇ ਅਪਣਾ ਮਾਲ ਬਿਕਰਮੀ ਬਿੱਚ ਬੋਇਆ। ਔਰ ਜਦ ਸਾਰਾ ਗੁਮਾ ਚੁੱਕਾ ਉਸ ਦੇਸ ਬਿੱਚ ਬਜ਼ਾ ਮੰਦਵਾਜ਼ਾ ਪਿਆ ਓਹ ਕੰਗਾਲ ਹੋਣੇ ਲੱਗਿਆ। ਜਦ ਉਸ ਦੇਸਦੇ ਇੱਕ ਰਾਜੇਦੇ ਜਾ ਲੱਗਿਆ। ਓਹਨੇ ਓਹਨੂੰ ਖੇਡਾਂ ਬਿੱਚ ਸੂਰ ਚਾਰਣ ਭੇਜਾ ਔਰ ਓਹਨੂੰ ਆਸ ਥੀ ਕਿ ਇਨ ਛਿਲਕ ਤੇ-ਜੋ ਸੂਰ ਖਾਂਦੇ ਹਨ ਅਪਣਾ ਢਿੱਡ ਭਰੇ, ਕੋਈ ਉਸਨੂੰ ਨ ਦਿੰਦਾ ਥਾ। ਜੋ ਸੋਬੀ ਬਿੱਚ ਆ ਕੇ ਕਹਾ—ਮੇਰੇ ਪੇਓਦੇ ਬਹੁਤੇ ਮਿਹਨਤੀਆਂਨੂੰ ਬਾਲੀ ਹੋਟੀ ਹੈ, ਔਰ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲੇ ਜਾਉਂਗਾ ਔਰ ਉਨੂੰ ਕਹੂੰਗਾ ਓ ਪੇਓ ਮੈਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ ਹੇ। ਹੋਰ ਹੁਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ ਮੈਂਨੂੰ ਅਪਣੇ ਮਿਹਨਤੀਆਂ ਬਿੱਚੋਂ ਇੱਕਦੇ ਬਰਾਬਰ ਕਰ। ਫਿਰ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲ ਚੱਲਿਆ। ਓਹ ਅੱਜੇ ਦੂਰ ਥਾ ਓਹਨੂੰ ਦੇਖਕੇ ਓਹਦੇ ਪੇਓਨੂੰ ਭਰਸ ਆਇਆ ਹੋਰ ਭੱਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਹੋਰ ਬਾਲਾ ਚੁੱਮਿਆਂ। ਪੁੱਤਨੇ ਓਹਨੂੰ ਕਹਾ ਓ ਪੇਓ ਮੈਂਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ, ਹੋਰ ਹੁਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਉਂ। ਪੇਓਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਕਹਾ, ਚੰਗੇ ਤੇ ਚੰਗੇ ਕਪੜੇ ਕੱਢ ਲਿਆਓ, ਇਹਦੇ ਪਾਓ। ਹੋਰ ਈਧੇ ਹੱਥ ਬਿੱਚ ਛਾਪ, ਹੋਰ ਪੈਰਾਂ ਬਿੱਚ ਜੁੱਤੇ ਪਾਓ, ਹੋਰ ਅਸੀਂ ਛਕੈ ਹੋਰ ਖੁਸ਼ੀ ਹੋਵੈ ਕਿਉਂਕਰ ਮੇਰਾ ਏਹ ਪੁੱਤ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਬੋਇਆ ਗਿਆ ਥਾ ਹੁਣ ਮਿਲਿਆ ਹੇ। ਫਿਰ ਓਹ ਖੁਸ਼ੀ ਕਰਨ ਲੱਗੇ॥

ਓਹਦਾ ਬਜ਼ਾ ਪੁੱਤ ਖੇਡ ਬਿੱਚ ਥਾ। ਜਦ ਘਰਦੇ ਨੇੜੇ ਆਇਆ, ਗਾਂਓਦੇ ਹੋਰ ਨੱਚਦਿਆਂਦੀ ਅਬਾਜ ਸੁਣੀ। ਫਿਰ ਇੱਕ ਨੌਕਰਨੂੰ ਬੁਲਾ ਕੇ ਪੁਛਿਆ, ਇਹ ਕੀ ਹੈ। ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਤੇਰਾ ਭਾਈ ਆਇਆ ਹੈ, ਹੋਰ ਤੇਰੇ ਪੇਓਨੇ ਬਜ਼ੀ ਹੋਟੀ ਕਰੀ ਹੈ, ਕਿਸ ਬਾਸਤੇ ਜੋ ਓਹਨੂੰ ਭਲਾ ਚੰਗਾ ਥਿਆਇਆ। ਓਹਨੇ ਗੁੱਸੇ ਹੋਕੇ ਨ ਚਾਹਾ ਜੋ ਅੰਦਰ ਜਾਵੇ। ਫਿਰ ਓਹਦੇ ਪੇਓਨੇ ਬਾਹਰ ਆਕੇ ਓਹਨੂੰ ਮਨਾਇਆ। ਓਹਨੇ ਪੇਓ ਤੇ ਜਬਾਬ ਦਿੱਤਾ

ਏਗਾ ਇਤਨੇ ਬਰ੍ਹੇ ਤੇ ਮੈਂ ਤੇਰੀ ਟੈਹਲ ਕਰਦਾ ਹਾਂ, ਔਰ ਕਦੇ ਤੇਰੇ ਕਹਣੇਦੇ ਬਾਹਰ ਨਹੀਂ
 ਚੱਲਾ, ਪਰ ਤੈ ਕਦੇ ਬੱਕਰੀਦਾ ਮੇਮਨਾ ਮੈਨੂੰ ਨਹੀਂ ਦਿੱਤਾ, ਜੋ ਅਪਣੇ ਮਿਤਰਾਦੇ ਨਾਲ
 ਖੁਸੀ ਮਨਾਵਾ, ਹੋਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆਇਆ, ਜਿਹਨੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰੀਆ ਬਿੱਚ
 ਖੋਇਆ, ਤੇ ਓਧੇ ਬਾਸਤੇ ਬੜੀ ਹੋਟੀ ਕਰੀ, ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਓ ਪੁੱਤ ਤੂੰ ਨਿਤ ਮੇਰੇ
 ਕੋਲ ਹੋ, ਹੋਰ ਜੇੜਾ ਮੇਰਾ ਹੈ ਓਹ ਤੇਰਾ ਹੋ। ਫਿਰ ਖੁਸੀ ਹੋਣਾ ਔਰ ਖੁਸ ਹੋਣਾ ਚਾਹੀਏ
 ਥਾ, ਕਿਉਂਕਰ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਹੋਰ ਖੋਇਆ ਗਿਆ ਥਾ
 ਹੁਣ ਥਿਆਇਆ ਹੋ ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

POWADHĪ DIALECT

(THANA KULARAN JIND STATE)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ikḥ manukḥḥde do putt thē Unh'ichō laudhenc pconū
 One man of two sons were Them in from the younger by the father to
 akḥa kī 'o pco malda hīsa jo māñ nū prūchēdī
 it was said that O father the property of share wīch me to arising
 haī māñnū dē Jad ohnc mal unhāñū band
 is, me to give Then him by the property them to having divided
 dītā Thorē dīnā bīchēchō laudhē puttnc sārī kattiḥ lār
 was given A few days from within the younger son b/ whole together having
 lē ikḥ dūdc dēsdā pāñdī lānā au utthē rpnā
 made one distance of country of journey was made and thēc his own
 mal bīl arim bīchēch khōia Aur jid sārī gunm chukḥī
 property bad action in was wasted And when all wasted was completely,
 us dēs bīchēch hārī mādī wīrī pī olī Jan, dī hōnc lāñ, dī Ind
 that country in (a) great famine fell lē poor to be began Plēn
 us dēsdē ikḥ rājdc jī lāñ, dī Ohnc ohnū
 that country of one raja in of having gone he was employed Him b/ līm to
 khētī bīchēch sur chīrīn bīh jī lūm chmū as thī kī in
 fields in sown to feed it was sent And līm to hope was that these
 chhūlāḥ kē jo sū l bandē han apmī dhidd bharī kōī
 husks with whēl the sown eating are his own belly he may fill anyone
 usmū na dīndī thī To sojhi bīchēch lē katti mēlc
 him to not giving was Then senses in one having it was said is
 pōdc bīhūc mīhātīrīnū bīl hī r dī hārī au māñ bhul l hī mardī
 father of many labourers to much bread is and I lūngīy dīng
 hī, mātī utth lē apmī pco lōlc jīñ, dī au unhū kīhūñ, dī
 am, I arisen having my own father near will go and līm to I will say
 o' pco mānc Rābhda tērc lōl hūī l īrī, hūī, l r hūm jē
 O fall is me by God of of thee near fault done is, and now thī
 lūl nāhī jo phm tērc putt kāmū mānū rpnē
 worthy (I) am not that again thy son I may be called me to thine own

mihnatiã bichehõ 1l kdc baiabai l ru Phn utth kç apnc pco
labours from in one of equal male " Then arisen having his own father
 kol ohilha Oh ʔʔo du thã ohnũ dckh kç ohdc pconũ
to he started He yet distant was him to seen having him of father to
 trnas 1ã, hor bhajj l ç ohnũ grl la ha, hor
pitv came and 1un having him to (on his) need it was applied and
 balha chummã Puttnc ohnũ kaha, 'o pco, maine
much it was lissed The son by him to it was said, 'O father, me by
 Rbbdd tcr kol bura l 1u, hor hun is laik nahĩ
God of of thee near fault done is, and now this worthy (I) am not
 ʔo phir tci putt l ahĩ Pconç ʔpnc naukãũ
that again thy son I may be called' The father by his own labours to
 kah i, 'change tç chanc l 1pçc kaddh hro, ihdc pav,
it was said, 'good than good clothes having taken out bring, him to put on,
 hor idhc hatth bicheh chh ip, hor purĩ bicheh jutte pio, hor rsi
and his hand in (a) ring, and feet in shoes put on, and see
 ohhãhã, hor l husi howã l iũ 1u meri ç putt mar ʔi thã, hun
may eat, and glad may be, because my this son dead gone was now
 ʔiva ha, l hoia gr th i hun mih i hu' Phn oh khusi karu r hggc
alive is, lost gone was now found is' Then they joy to do began
 Ohd i hri putt khet bicheh th i Jrd ghardc nerc u i,
His elder son the field in was When the house of near he came,
 gãodc hor nachchdiĩdi u i ʔu Phn kkh naukarnũ
singing and dancing women of noise was heard Then one servant to
 bula kç puchhu i ih l i hri ʔ' Ohnc ohnũ l ah i
called having it was asked this what is?' Him by him to it was said
 'tciã bhãi u i hu, hor tci pconç hri 1ot karu hri his biste
'thy brother come is, and thy father by a great feast done is because
 ʔo ohnũ bhãl chingã th u u ' Ohnc gussc ho kç r
that him to safe (s)ound he was found Him by angry become having not
 chhri ʔo andu ʔu Phr ohdc pconç bhar
it was wished 'hat inside he may go Then his father by outside
 a kç ohnũ mru Ohnc pco tç jabab
come having him to it was remonstrated Him by the father to answer
 ditã, 'dçã itnc baihc te mã tci trhal kãdã hã u
was given, 'see then so many years from I thy service doing am and
 hade tere kãhnede bhai nahĩ chall, pr taĩ hade bkrida
ever thy saying of out not went, but by thee ever goat of
 memrã mĩnĩ nrhĩ ditã, ʔo ʔpnc mitrãde nal khusi
lãd me to not was given, that my own friends of with happiness

חור נאד תוּי עה פוטט נאָו נחנע תּוּר מאל
I may celebrate And when thy this son came whom by thy property
 האַלץמאָן בּיחעך ל חור, תאִי אדלע באַסע באַר רותי האַר'
has lots among was wasted, by thee him of for a great feast was made'
 אָמאָן אָנאָן האַה, 'וּ פּוטט, תּוּ נאָט מאַרע לול האַ, חור
Him by him to it was said, 'O son, thou always of me near art, and
 נחנע מאַו האַ אָה תּוּר חור, פּלמאָן אָהאָו חונאָ אור אָהאָו
what mine is that thine is, then (in) happiness to be and glad
 חונאָ אָהאָו תּוּר, אָנאָן תּוּר אָהאָו מאַו גוּ תּוּ, חונאָ נחנע האַ
to be proper was, because thy brother dead gone was, now alive is,
 חור אָהאָו גוּ תּוּ, חונאָ תּוּר אָהאָו
and lost gone was, now found is'

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KULABAN, JIND STATE)

SPECIMEN II.

ਇਕ ਆਦਮੀ ਧਾੜਵੀ ਥਾ। ਓਹ ਸਾਡੇ ਦੇਸ ਆਗਿਆ। ਓਧੇ ਮੁੜਦੇ ਹੁਏਦੇ ਮਨ ਬਿਚ ਆਈ ਚਾਰ ਪੰਜ ਰੁਪਏਦੀ ਹੂੰ ਲੇ ਚੱਲਾ। ਮੁੜ ਕੇ ਪਿੰਡ ਬਿਚ ਹੂੰ ਲੈਣ ਬੜ ਗਿਆ। ਇਕ ਬੁੱਢੀ ਬੈਠੀ ਕਤਦੀ ਥੀ। ਓਹਨੂੰ ਹੂੰ ਪੂਛੀ। ਓਹਨੇ ਆਖਿਆ ਹੈ ਭਾਈ ਏਹ ਬਾਣੀਏਨੂੰ ਬੋਲ ਮਾਰ ਲਿਆ। ਓਹ ਬਾਣੀਏਨੂੰ ਬੁਲਾ ਲਾਇਆ। ਓਹ ਬੁੱਢੀ ਬੋਲੀ ਏਨੂੰ ਹੂੰ ਜੋਖ ਦੇ॥ ਧਾੜਵੀ ਬੋਲਿਆ ਬੁੱਢੀ ਏਹਨੂੰ ਚਾਰ ਪੰਜ ਆਨੇ ਦੇ ਕੇ ਜੋ ਮੈ ਬੱਧ ਤੁਲਾ ਲੂੰ। ਤੂਹੀ ਕਿਉ ਨਹੀ ਜੋਖ ਦਿੰਦੀ। ਫਿਰ ਬੀਖੇਗੀ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਲੇ ਜਾ ਭਾਈ ਮੈ ਅਗੀਤ ਬਿਚ ਲੁੰਗੀ। ਓਹ ਕਹਿੰਦਾ ਅਗੀਤ ਕਿਹਨੇ ਦੇਖਾ ਹੈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਮੈ ਦੇਖ ਆਈ ਹਾ। ਓਹ ਕਹਿੰਦਾ ਤੂੰ ਕਿੱਕਰ ਦੇਖ ਆਈ। ਬੁੱਢੀ ਕਹਿੰਦੀ ਧੀ ਜਮਾਈ ਮੇਰੇ ਕੋਲ੍ ਬਸਦੇ ਥੇ। ਮੇਰੀ ਮੈਹ ਸੂਣੀ ਥੀ। ਓਨ੍ਹਾਦੀ ਸੂਣੀ ਹੁਈ ਥੀ। ਮੈਨੇ ਧੀਨੂੰ ਆਖਿਆ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦੇ ਦੇ। ਜਿੱਦਣ ਮੇਰੇ ਦੁਧ ਹੋਗਿਆ ਤੈਨੂੰ ਦੇ ਵੰਗੀ। ਧੀਨੇ ਘੋਓ ਦੇ ਦਿੱਤਾ। ਫਿਰ ਓਹ ਮਰ ਗਈ। ਮੇ ਕੁਮਾਰੀਆ ਗਈ। ਓਥੇ ਗਈ ਹੁਈ ਧੀਨੇ ਫੜ ਲਈ। ਕਹਾ ਕਿ ਮੇਰਾ ਸੇਰ ਘੋਓ ਉਧਾਰਾ ਦਿੱਤਾ ਹੋਇਆ ਦੇ ਦੇ। ਮੈਨੇ ਕਹਾ ਮੇਰੇ ਕੋਲ੍ ਕੀ ਹੈ। ਜਮਾਈਨੂੰ ਦੇ ਵੰਗੀ। ਮੇਰੇ ਕੋਲ੍ ਬਸਦਾ ਹੈ। ਧੀ ਬੋਲੀ ਓਧਾ ਕੁਛ ਵਾਸਤਾ ਨਹੀ। ਜੇੜਾ ਮੈ ਦਿੱਤਾ ਹੈ ਓਹ ਮੇਰਾ ਦੇ ਦੇ। ਫਿਰ ਸੇਰ ਭਰ ਮਾਸ ਪੱਟ ਬਿਚੋ ਮੇਰਾ ਲੈ ਕੇ ਬੇੜਾ ਛੱਡਿਆ। ਏਹ ਦੇਖਲੇ ਟੋਹਣਾ ਪੱਟ ਬਿਚ ਸਕੀ ਧੀਦਾ ਪਾਇਆ ਹੁਆ ਹੈ। ਤੂ ਹੂੰ ਬੱਧ ਘੱਟ ਲੈ ਜਾ ਅਗੀਤ ਲੈ ਲੁੰਗੀ। ਧਾੜਵੀਨੂੰ ਏਹ ਗਲ ਸੁਣ ਕੇ ਗਿਆਨ ਆਗਿਆ। ਹੂੰ ਲਿੱਤੀ ਨਹੀ। ਅਪਣੇ ਘਰਨੂੰ ਚੱਲਾ ਗਿਆ। ਘਰ ਜਾ ਕੇ ਜੇੜਾ ਮਾਲ ਲੂਟਿਆ ਕਸੂਟਿਆ ਥਾ ਬਾਮਣਾ ਫਕੀਰਾਨੂੰ ਪੁੰਨ ਕਰ ਦਿੱਤਾ ਧਾੜਵੀਦਾ ਕੰਮ ਛੱਡ ਦਿੱਤਾ ॥

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KULARAN, JIND STATE)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION.

Ik idmī dharvī thā Ōh sādē dēs a grā Ōdhe
 One man :obber was He (to-)our country came Him of
 murd hudd man bich ū 'chr prāj rupadī iū lē
 returning of mind in came 'four five rupees of cotton having taken
 challī Mur ke pind bich rū lān bar giā Ik
 I may go' Returned having the village in cotton to talē he entered One
 buddhī bāthī k itdī thī, ohnū rū puchhī Ohne
 old woman seated spinning was her to (for) cotton it was asked Her by
 ikhār, 'hai bhī, ch bīnūnū hol-mar lī' Ōh hāmūnū
 it was said, 'O brother, this banya to calling bring' He the banya to
 bulā lār Ōh buddhī bulī, 'cū rū jukh
 having called brought That old woman spoke, 'him to cotton having weighed
 de Dh n vī bolā, 'buddhī, chnū char prāj mē de-ke
 give The :obber spoke, 'old woman him to four five annas given having
 jo māī baddh ' tū lū lū lū lū
 if I more having caused to weigh take Thou thyself why not
 jukh dndī, phr jhikhgī' Buddhī
 having weighed (art) giving, afterwards thou wilt-repent' The old woman
 kahundī, 'le jā, bhāī, māī agant-bich lūgī' Ōh
 was saying, talē away, bī other, I the future life in shall take' He
 kahundā 'ant kahne dikhā hai? Buddhī kahundī,
 (was) saying 'the future life whom by seen is?' The old woman (was) saying,
 'māī dikh āi-hī Ōh kahundā, 'tū kikhā dikh
 'I ha ing seen come am' He (was) saying 'thou how having seen
 ū? Buddhī kahundī, 'dhi jām ū mē kōl
 came?' The old woman (was-)saying 'daughter son in law me near
 basdī thē, mē māth sūnī thī, unhīdī sūnī hū
 living were, my she buffalo in calf was, them of one which had calved
 thī, māmē dhīnū akhī, 'er ghē udhārā de-de,
 was, me the daughter to it was said, "see ghee loan give,

jiddan <i>when</i>	meie <i>in my (house)</i>	dudh <i>milk</i>	ho gia <i>(shall) have become</i>	tainũ <i>thee to</i>	de dũgi <i>I shall give</i>
Dhine <i>The daughter by</i>	gheo <i>ghee</i>	de ditta <i>was given</i>	Phir <i>Then</i>	oh mar gai <i>s/c died</i>	Maĩ <i>I</i>
gai, <i>went,</i>	otthe <i>there</i>	gai hui <i>the gone</i>	dhine <i>daughter by</i>	phar lai <i>I was sei ed,</i>	kaha <i>it was said</i>
sei <i>see</i>	gheo <i>ghee</i>	udhara <i>loan</i>	ditta hui <i>given,</i>	de de Mainc <i>give Me by</i>	kaha <i>it was said</i>
hi <i>what</i>	hai? <i>is?</i>	Jamainũ <i>The son in law to</i>	de dũgi, <i>I shall give,</i>	merc kol <i>me near</i>	basda hai <i>living he is</i>
boli <i>spoke</i>	'odha <i>him of</i>	luchh <i>any</i>	wasta <i>concern</i>	nahĩ <i>is not</i>	Jaiha <i>It at</i>
de de <i>give</i>	Phu <i>Then</i>	sei <i>see</i>	bhar <i>full</i>	mas <i>flesh</i>	patt <i>tigh</i>
chhadda <i>was left</i>	Dh <i>This</i>	dekh lai <i>observe</i>	tohnĩ <i>cavity</i>	patt bich <i>tigh in</i>	sakĩ <i>real</i>
Tu <i>Thou</i>	iũ <i>cotton</i>	buddh ghatt <i>increasing diminishing (ie bargaining)</i>	lai ja <i>taking go</i>	agant <i>(in) the future life</i>	
lai lũgi <i>I shall take</i>	Dharvinũ <i>The robber to</i>	eh <i>this</i>	gal <i>word</i>	sun ke <i>heard having</i>	gian <i>knowledge</i>
lita <i>was taken</i>	nahĩ, <i>not,</i>	apne <i>his own</i>	gharnũ <i>house to</i>	challĩ gia <i>he went away</i>	Ghar <i>Home</i>
mal <i>property</i>	lutia <i>looted</i>	kasutia <i>plundered</i>	tha <i>was</i>	hamnã <i>Bial mans</i>	phakarãũ <i>beggars to</i>
ditta <i>was given,</i>	dharvida <i>robber of</i>	humm <i>profession</i>	chhadd ditta <i>was abandoned</i>		

FREE TRANSLATION OF THE FOREGOING

There was a robber who came to this country. On his way home it came into his head that he would buy some four or five rupees worth of cotton. So he turned back and entering a village saw an old woman sitting spinning. He asked her if she would sell him any cotton. She replied 'brother, call that shopkeeper'. So he brought the shopkeeper and the old woman told the latter to weigh the cotton. Then said the robber 'what if I have bribed this shopkeeper with four or five annas to give more than the proper weight? Why don't you weigh it yourself? Otherwise you may be sorry for your bargain'. The old woman said 'I'll get it from you in the next world'. Who said the robber 'has seen the next world?' 'I,' said she 'have both been there and have seen it'. 'How was that?' said he. She replied 'my daughter and my son in law used to live near me. My cow buffalo was in calf and consequently gave no milk. They had a cow which had calved, and was therefore in milk, and so I asked her to lend me a seer of ghee, which I would repay as soon as my cow gave milk. She lent it me. Shortly after this

she died, and I paid a visit to Hides. There my daughter caught hold of me, and demanded back the seer of ghee which I had borrowed. "Bless you," said I, "I have nothing with me here. Your husband lives near my house, and I'll pay him when I get home." She replied, "he has nothing to do with it. It was I who gave it you. Pay me back my own." So I had to give her a seer of flesh out of my thigh before she would let me go. Look, here is the actual cavity from which she took it. You go on with your traffic and take your cotton. I'll be paid in the next world.' When the robber heard these words he was converted, and did not take the cotton. He went straight home, distributed all his ill gotten wealth in charity to Brahmins and beggars, and gave up the profession of a robber.

The following specimen of Powadhi comes from Umballa. It is given as originally written in the Deva nagari character

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(DISTRICT UMBALLA)

इक जुलाहेदी अही रातनूँ अवख खुल गई । अपणी जुलाहीनूँ केहा के मैनूँ डोडे मळ के दे । तोमौने केहा के मै ते हुण नहीं उठ हुन्दा । जुलाहेने फेर केहा जे हुण तूँ मैनूँ डोडे मळ के देवें ताँ में तैनूँ हजार हजार रुपये दिआँ चार वाताँ सुणावाँ । जुलाहीने डोडे मळ के दिते ओर हुक्का भरके दित्ता । जुलाहा वातें सुणावन लगिआ । उस बेके शहरदे वादशाहदा पत्त गली विच जादा था । जुलाहेदी गल्ल सुण कर सोचिआ के इसदिआँ गल्लों सुण के जाणा है के एह केहिआँ गल्लों सुणादा है । जुलाहेने चार गल्लों सुणाइआँ । १ जेहडा आदमी अपणी मुटियार तौमौनूँ पेओके छड़े ओह अहमक है । २ जो अपणे ते बडेदे नाक यारी लावे ओह अहमक है । ३ जो विण पुछे पच वणे ओह अहमक है । ४ जो घर में हुदे सुदे लड बन्ह के ना तुरे ओह अहमक है । जुलाहा वाताँ सुणा के सो गिआ ॥

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(DISTRICT UMBALLA)

TRANSLITERATION AND TRANSLATION.

Ikh	julahedi	addhi	ritnũ	al kh	khul gar	Apni	jul ihnũ
A	weaver of	half	night at	the eyes	opened	His own	weaver's wife to
leba	le	'mainũ	dodc	mal ke	de	Taminũ	
it was said	that	me to	poppy heads	rubbed having	give	The wife by	
leha	le	'mai te	hun	nahĩ	uth	hunda	Jul ahene
it was said	that	me by	now	not	using (is) becoming	The weaver by	
pher	l ch	je	hun	tũ	mainũ	dodc	mal ke
again	it was said	if	now	thou	me to	poppy heads	rubbed having
tũ	mai	taminũ	hajar	hajar	rupyediĩ	char	batũ
then	I	thee to	tho sand	thousand	rupees of	four	words
cause to hear							
Jul ahene	dodc	mal ke	ditte	or	hul ka		
The weaver's wife by	poppy leads	rubbed having	were given	and	hool ah		
bhar ke	ditte	Jul ah	brĩ	sun in in	laggi	Us	
filled having	was given	The weaver	the words	to cause to hear	began	That	
val	shahide	badshahdi	putt	gah bichch	jindri tha	Jul ihedi	
at time	the city of	king of	son	lane in	going was	The weaver of	
gall	sun ri	sochra	le	'isdĩ	gallĩ	sun ke	
word	heard having	it was thought	that	this one of	words	heard having	
janri	hri	le	ch	l chũ	gallĩ	sunand i hri	Jul ihene
to be gone	is	that	this one	what	words	causing to hear	is
The weaver by							
char	gallĩ	sunand	'l	Jul ah	admi	apni	mutiyar
four	words	were caused to be heard	1	What	man	his own	full given
taminũ	pul	chhaddc	ol	ahmak	hai	2	To
wife to	in her father's house	abandons	he	most foolish	is	2	Who
apne te	brudc	nai	yiri	lavc	oh	ahmak	hri
himself of than	greater of	with	friendship	brings	he	most foolish	is
3	To	bin	puchhe	pañich	hanc	oh	ahmak
3	Who	without	being asked	arbitrator	becomes	he	most foolish
4	To	ghar mĩ	hundc sundc	lai	branh lo	na	tun
4	Who	house in	while being	the edge of cloth	bound having	not	sets out
oh	ahmak	hai	Jul ih	batĩ	suna ke	so go	
he	most foolish	is	The weaver	the words	caused to hear	having	went to sleep

FREE TRANSLATION OF THE FOREGOING.

A certain weaver awoke at midnight and asked his wife to prepare a poppy drink¹ for him. She replied that it was out of the question for to think of getting up at that time of night. He said: if you'll make me some poppy drink I'll tell you four things each worth a thousand rupees. So she got up and prepared the poppy drink and gave it to him and also filled his hoolah for him. Then the weaver began to tell her the four things. It chanced that just then the son of the king of that city was passing by in the lane near the weaver's house. He heard what the latter was saying and thought to himself that he had better stop to hear what this valuable information was. This is what he heard. The weaver began: Firstly, the man who lets his grown up wife stay in her father's house is a fool. Secondly, the man who makes friends with a greater man than himself is a fool. Thirdly, the man who becomes an arbitrator without being asked is a fool. Fourthly, the man who sets out on a journey without first tying some money in the edge of his cloth is a fool. Having said thus the weaver went to sleep.

¹ It is made by rubbing poppy heads in water.

² The *J'laho* or *waver* is the stock fool of Indian legend. The point here is that the peasant takes the trouble to listen to what such a man says and is rewarded by the exceedingly fine remarks which the latter conveys to his wife.

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWADHI DIALECT

(THANA KARANGARH, STATE PATIALA)

دیکھو کہتے ہنہہ نال مَنا دے رکھنا ہے سجے شمعہ وجہ برائی ہے۔
 سامنے درج دے ہنٹھہ جعہ ارپائی دا کہڑا بنا ہے۔ اویجے ہی اک منڈا
 بنٹھا ہے۔ کرساں بکارہ بھڑی جی زاب ے اوٹھنا ہے هل اور بھلداں
 ہوں لکے بڑے بڑے کھب پر آں بہوہنا ہے۔ حد سورج سر پر آوند
 ہے۔ ناں گھروالی روٹی لیوندی ہے۔ ابہہ هل کھول دندا ہے۔ بھلداں
 ہوں حارہ پوند ہے۔ اب ہنہہ مدہ دھوکے ٹھنڈا ہوند ہے۔ روٹی کھاند
 ہے۔ حقہ پند ہے۔ بھلداں ہوں پانی بلوند ہے۔ پکے بھڑا حنہا حر ارام
 لندا ہے۔ گھروالی ساگ سوگ لکے حلی حاندی ہے۔ کم نہا ہوند ہے۔
 ناں بکارہ اسی دھندے وجہ دس پورا کردندا ہے۔ بہن ناں ہور کم کار
 کردا ہے۔ حد سورج چھن لندا ہے ناں هل اور بھلداں ہوں لکے گھر
 آوند ہے۔ سر پر حارہ ہی گٹھڑی لیوند ہے۔ بھلداں دے آگے حارہ پوند
 ہے۔ گھروالی دھار کڈھدی ہے روٹی نکوندی ہے۔ ابہہ کھوسی کھوسی نال
 بکارہ وجہ بنٹھہ ے کھاند ہے۔ پھنر ابہے حنہے سوان نال پندر سارے
 سوند ہے اک بادشاہاں ہوں پیلان دی چھنکاں پر بھی نصب بہن ،

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

POWĀDHĪ DIALECT

(THANA KARANGARH STATE PATIALA)

TRANSLITERATION AND TRANSLATION

Dekho	khabbe	hatth	nal	munna	dab	rakkhia	hai	sajje					
See	left	hand	with	plough handle	pressing	lept is		right					
hatth	vich	purani	hai	Samne	dai rikhde	heth	huqqa	ai	panuda				
hand	in	or shop	is	In front	a tree of	beneath	lookah	and	water of				
ghara	pia	hai	Utthe	hi	ikh	munda	bartha	hai	Kirsan				
ja	put down	is	Here also	a	child	seated	is	The cultivator					
bichara	thori	ji	iat	te	utthia	hai	Hal	aur	bhaldā nū				
the poor man	a little very	night from	arisen	is	Plough	and	oxen						
le	ke	tarke	tarke	khet	pai	an	pahūchia	hai	Jad	suraj			
taken	having	very early	the field on	having come	arrived	le	is	When	the sun				
sir	par	aunda	hai	tā	ghar	wali	rotti	haundi	hai	Eh	hal		
the head on	coming	is	then	the house mistress	bread	bringing	is	He	the plough				
khol	dinda	hai	Bhaldā	nū	chara	prunda	hai	Ap	hatth	mūh			
loosening	is	The oxen to	fodder	causing to fall	le	is	Himself	and	mouth				
dho	ke	thanda	honda	hai	Rotti	l handi	hai	Huqqa	pindri	hai			
washed	having	cool	becoming	he	is	Bread	eating	le	is	Hoolal	drinking	le	is
Bhaldā	nū	pani	plonda	hai	Pai	ke	thorā	jeha	chū	arām			
The oxen to	water	causing to drink	he	is	Fallen	having	a little very	time	rest				
linda	hai	Ghar	wali	sag	sug	le	ke	chali	jandi	hai			
taken	he	is	The house mistress	vegetables etc	taken	having	gone	going	is				
Kamm	buhta	honda	hai	Tā	bichri	rai	dhande	vichoh	din				
Work	much	becoming	is	Either	the poor fellow	this	occupation	in	the day				
pura	hai	dinda	hai	Nahī	tā	hoi	kamm	hai	hūda	hai	Jad	suraj	
full	making	is	Otherwise	other	business	doing	le	is	When	the sun			
chhupan	lagda	hai	tā	hal	aur	bhaldā	nū	le	ke	ghar	aunda	hai	
to be hidden	beginning	is	then	plough	and	oxen	taken	having	house	coming	le	is	
Sir	par	chara	di	gathi	haunda	hai	Bhaldā	de	age	chari			
Head on	fodder	of	bundle	bringing	le	is	Oxen of	in front	fodder				
paundi	hai	Ghar	wali	dhai	laddhi	hai	Rotti	pakondri	hai				
causing to fall	he	is	The house mistress	milk	drinking	is	Bread	cooling	le	is			
Eh	khusi	khusi	bal	bachchā	vichoh	baith	ke	khanda	hai	Phir	ehe	jeha	
He	happy	happy	children	among	sat	having	eating	is	Again	le	such		

suwād nāl pair pasār-kē sōndā-hai, ik bādshāhā-nū phullā-di
comfort with feet extended-having sleeping-is, as kings-to flowers-of
 chhiṣā-par bhī naṣib nahī.
beds-on even fortune is-not.

FREE TRANSLATION OF THE FOREGOING.

See how he goes along carrying his plough-handle under his left arm, with his ox-whip in his right hand. He has set down, at the foot of a tree, his hookah and a water-jar, and his little boy is seated beside them. The poor cultivator has risen from his bed while there is still a little of the night left, and with his plough and oxen reaches his field at dawn. At midday, when the sun is over his head, his wife brings him his food. He unyokes his plough and throws some fodder before his oxen. As for himself, he washes his hands and his mouth to make himself cool, and takes his meal. Then he waters his oxen, and after that takes a very little rest. His wife gathers wild herbs for spinach and takes them home, but he has still much work to do. He keeps on at the same business of ploughing till evening, or else he betakes himself to some other occupation. When the sun begins to set he takes his plough and his oxen home, carrying on his head a bundle of fodder which he has cut. Then he throws some of the fodder before the oxen, while his wife milks the cows. Then she cooks the evening meal, and he sits down to eat it happily surrounded by his children. Then he stretches out his legs and goes to sleep with more pleasure than ever was the lot of kings upon their beds of flowers.

RĀTHĪ

The Musalman tribes which are said to have come from the west and who are now settled in the Ghaggar valley in the district of Hissar are known as *Pachhada*, or westerners and also as *Rath* or the ruthless ones. As their second name indicates they are a turbulent lot. Their language is known as Pachhadi or Rathī. A similar language is spoken in the Ghaggar valley in the Kulaiān *thana* of the Jind state. Here it is called Jand or Nāh. Nāh is probably the same as *nālī* which is the local name of the Ghaggar valley. I do not know the origin of the name Jand unless it refers to the *jand* bush which is a very prominent object in this wild tract.

Under whatever name it is called, Pachhadi, Rathī, Jand or Nāh, it is the same form of speech, *i.e.*, Powadhi Pafjābī, strongly mixed with the Bangaru dialect of Western Hindi spoken immediately to its east. The pronunciation is fond of nasal sounds. Here and there we meet a form borrowed from the Malwai Pafjābī spoken immediately to the west.

The number of speakers reported is—

Hissar (Rath)	36 490
Jind (Jand)	2 500
	<hr/> 38 990 <hr/>

I give three specimens of this dialect *viz.*, a portion of the Parable of the Prodigal Son and a folktale from Hissar, and another folktale from Jind. These show sufficiently the mixed character of the dialect. As might be expected the Jind specimen has more Western Hindi in it than the others.

It is unnecessary to discuss this mixed form of speech at any length. It is sufficient to note that the genitive is sometimes formed by adding *la*, and sometimes by adding *da*. The oblique form (or locative) of the genitive *mere* is used to mean to me, so *jaī lē*, to a Jat. The sign of the dative is *nū* or *ne*. Sometimes we have the Bangaru *sā* I am, *sai*, he is. The termination *gi* is used in the present as well as in the future. Thus *aegi*, she comes, the Malwai future *jāsū*, I will go occurs. The past participle of *ghallna*, to send is *ghatta* not *ghallna*.

Note the nasal pronunciation of *chāhāda* wishing, *aūda* coming, *jāsū* I will go, and the substitution of a dental *dh* for a cerebral *dh* or *h* in *badhe*, for *baīhe* (specimen II).

[No. II.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

RĀTHI DIALECT.

(DISTRICT, HISSAR.)

SPECIMEN I.

इक आदमी ते दोय पुत्र सन । उन्हाँचूँ लोड़ा पुचने आपदे पेवनूँ
 आख्या कोड़ा माल मेंनूँ आउँदाँ है मेंनूँ दे । पेवने माल लोड़े पुचनूँ बंड
 दिता । थोड़े दियॉ मगरूँ सारा माल इकट्ठा करते परदेस जाँदा रहा । उथे
 बढ-खोई व भेड़े कामाँ विच सारा माल गँवाँ दिता । सारा माल गँवाँ वेठा
 के कुछ न रहा । उस देस विच बुरा काल पया । वुह बुख मरण लगा ।
 फेर उस देसदे सिरदार कोलों गोला जा लग्या । उस सिरदारने आपदे खेत-
 डाँदे विच सूरौंदा छेड़ कर दिता । केड़े वुह छिल सूर खाँदे वुहं छिल भी
 उसनूँ नाँ थियाये । वुह चाँहाँदा सौ के यह छिल मेंनूँ थियाँ जाँय तो उसदे
 नाल टिड भर लेवाँ । वुह छिल भी उसनूँ कोई नँहीं देँदाँ सौ ॥

[No 11]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

RATHI DIALECT

(DISTRICT, HISSAR)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ik	admi	te	doy	puti	san	Unhāchū	lori	putrne
One	man	to	tico	sons	iceie	Them from in	the younger	son by
apde	pwnñi	akhya		lera	mal	mēnū	āūdā hni	mñnū
His own	father to	it was said		whatever	property	me to	anything is	me to
di	Pewnc		mil		lore	putrnū		band
give	The father	by	the property		the younger	son to		having divided
ditta	Thore	diñ	magñi	sari	mal	ikattiha		karie
was given	A few	days	after	the whole	property	together		in making
par di		jidi	rali	Uthi	brd	khoi	wa	bhere
a foreign country		going	remained	There	wicked	habits	and	bad
hamā vich	su		mal	giwñ ditta	Sari		mal	
doings in	all	the property		was squandered away	All		the property	
giwā	bethi	ke	kuchh	ni	rali	Us	des vich	bura
casted completely	been having		anything	not	remained	That	country in	a bad
kal	pya	Wuh	bukh	marin	lagi	Phir	us	desde
famine	fell	He	lungi	to die	began	Then	that	country of
sudar	holō	gola	ja	lagi		Us		sirdarne
a great man near	servant	I	ave gone	he became	attached	That	great	man by
apde	khetrīde	vich	surīdi	chheru	kar ditta	Kere	wuh	chhl
himself of	fields of in	pigs of	swine	kind	was made	Which	those	lives
sur	khīde	wuh	chhl	bhi	usnū	nā	thiyaye	Wuh
the pigs	ate	those	husks	even	him to	not	where got	He
he	yah	chhl	mēnū	thiyā	jāy	to	usde	ni
that	these	husks	me to	(if) the	be found	then	those of with	belly
bhar	lewā	Wuh	chhl	bhi	usnū	hoi	nhi	dēdā si
I might fill	Those	husks	even	him to	any one	not	giving	was

[No. 12.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

BATHI DIALECT.

(DISTRICT, HISSAR.)

SPECIMEN II.

एक जाट के एक जाटनी थी । जाट जद खेत में बग जाँदा तो पाछे ते मोहन-भोग चूर्मा कर के खाँदी । और साँभनै जाट जद आँदा जाटनी जाटनै कहँदी में तो महुँगौ मेरे तो रोग हो गया । सिर दूखे । पेट दूखे । पैर फूटें । किसे वैदनै या स्थानेनै दिख्वा ओपरी पूछा करा । जद जाट मन में सोची इस का मास और गुह्वा तो रोज बधे और यहि कहे मेरे रोग लाग गया । यहि कहे बान से । एक दिन जाट पर्स में सो गया । खेत न गया । थोड़ी वार पाछे घराँ गया । तो जाटनी मोहन-भोग करदी पाई । जद जाटनै सोची इस का ब्रह्मज बंधे तो ठीक लागे । जद जाट एक फकीर पा गया और कहा मेरी जाटनी मस्ती होई आएगी, मोहन-भोग या चूर्मा तो खावे और जद साँभनै खेत ते में आऊँ मेरे जौनै कलह बनावे । जद फकीरनै कही तौ चार सूत कौ कूकड़ी लीआ, मैं तनै मंज के दे दूँगा । तो जाट चार कूकड़ी फकीरनै दे आया । तो फकीर मैं कूकड़ी पढ़ के जाटनै दे दी । जाटने सुफे के चारों कोनिओं में चारों कूकड़ी धर दी । जाट कूकड़ी धर के बाहिर चला गया और कह गया मैं किसे वैदनै बुलान जाँसूँ । रात पड़े आऊँगा । जाट तो चला गया तो जाटनी पाछे ते सुफे में बड़ी । जद एक कूकड़ी बोली कि आई हे । जद दूसरी बोली कि आन दे । जद तीसरी बोली कि डरी नहीं । जद चौथी बोली डरे तो खावे क्यों । इसे तरियाँ जाटनी चार या पाँच वार बड़ी तो कूकड़ियाँ इसे तराँ बोलीं । जद जाटनी भैमंज हो के खाट में टै पड़ी । इतने में जाट आ गया और कहा कि वैद तो तड़के आवेगा । आज कोई नहीं आँदा । जद जाटनी बोली तैं नपूता यह बला काठ । मैं तो आछी सूँ । जद जाट चारों कूकड़ियाँ काठ कर फकीरनै दे आया ॥

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

RATHI DIALECT

(DISTRICT, HISSAR)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

jat l e (l) jatanı thi Jit jrd khut m̃ bṛg jādṛ t
 One Jat of one Jatanı was The Jat when the field in used to go then
 pachhı tı mohān bhog chuıma hı l e khĩdı, au sājhnı
 after from mohan bhog chuıma made having she used to eat and the evening in
 jıt jrd ĩda jatanı jıtnı kahĩdı 'mı tı
 the Jat when he used to come the Jatanı the Jat to used to say I
 mıũḡı mıe to ı g ho gıva, ıı dukhı pıt dukhı
 shall die to me verily sorıness has become, head aches, stomach aches
 pıı phut̃, hıe waidnı jı ıııııı dukhı ıııııı puchhı
 the feet burst, some physician to or wise man to show spells incantations
 lıı Jrd jıt man m̃ sochı ıı kı mıı ur
 get made' Ifhen (by) the Jat mind in it was thought her of flesh and
 gullı to ıı badhı au vıh l rıe mıe ııg lıg rııı
 bones verily daily increase and she says 'to me illness attached icent
 Yuh l ch bın ııı' El dın jat pars m̃ ıı gııa
 This what manner is?' One day the Jat common resting place in slept
 khıt na gııı lıhoı hıı pıchhı gharã gııa to
 the field(to) not icent Short time after in the house icent, and
 jatııı mohān bhog kaidı pıı Jad jıtnı sochı
 the Jatanı mohan bhog preparing was found Then the Jat by it was thought
 'ıı l a ııı bındhe to thuk lıge' Jad jat ek
 'her of remedy (if) it is done then ııght it may become Then the Jat one
 phalıı pa gııı ııı kaha 'mıı jatıı mastı hoı ıııı
 falıı neıı icent and said 'my Jatanı wanton become becomes
 mohān bhog ja chuıma to khave, ııı jad sājhnı khet te
 mohan bhog oı chuıma verily she eats and when the evening in the field from
 mıı ıı mıe ıııı kılak bıııııe' Jad phakıııı kahu
 I come my mind to trouble she makes' Then fakıı by it was said
 'Taũ chıı sut lı kıkari hı mıı tan nıı mıııııe de dũḡı'
 'Thou fow thread of bundles bring, I thee to charmed having will give'

10 jat char kuhari phakirnai de aya, to phakir
Then the Jat four bundles of the ead the fakn to gave, then the fakn
 wai kul ri prah le jatnai de di Jatni
those bundles of the ead enchanted having the Jat to they were given The Jat by
 suphe le chao komo me chao l ul au dhari di Jat
room of four corners in four bundles of the ead were placed The Jat
 kuhari dhari le bahu chala gayi rui lah gaya, 'mai hise
the bundles of the ead placed having out went and said 'I some
 waid ne bulan jasui rit prae aunga Jat to
physician to to call will go at nightfall I will come The Jat indeed
 chala gaya to jatani prahhe te suphe me baii Jad ek
went away then the Jatani afterwards room into entered Then one
 kuhari boh hi na he? Jad dusai boh hi
bundle of the ead spole that she come is? Then the second spole that
 in de Jad tisai boh li 'dara nahi? Jad
to come allow Then the third spole that feared she not? Then
 chauthi boh dare to khaye lyo? Isa tanyai
fourth spole if she fears then she eats icky? In these very manners
 jatani chui ya pach buri bari, to kuhariya
the Jatani four or five times entered and the bundles of the ead
 isai tanyai bolhi Jad jatani bhari bhari ho le
in this very manner spole Then the Jatani terrified become having
 l hat mch dhuri pui Itne me jit geyi rui l har li
the bedstead in fell down Mean while the Jat came and said that
 waid to taru aunga aj koi nahai ada
physician indeed at dawn will come, to day any one not (is) coming
 Jad jatani boh 'tai naputa, yah bala kadh, mai to
Then the Jatani said thou childless one this evil turn out, I indeed
 achhi su Jad jat chao l ul ariya l adh kari
well am Then the Jat the four bundles of the ead taken out having
 phakirnai de rui
the fakn to having given came

FREE TRANSLATION OF THE FOREGOING

There were once upon a time a Jat and his wife. As soon as he had gone to the field and was safe out of the house his wife used to make *mohan bhogs* and *churmas*¹ and eat them all herself. Then when he came home in the evening she used to cry out, 'I'm dying, I'm sick! My head aches, My stomach aches, My feet are bursting. Send for a doctor or for some wise man who will charm me well again.' He J thought to himself that this was a queer business. 'What's the matter with her? She's getting fatter every

¹ The two kinds of sweetmeats.

day, and she says she's sick¹ So one day he did not go to his field, but lay down and had a snooze in the village rest house After a little while he went home, and found his wife making *mohan-bhogs* Then he thought to himself, 'I must cure her of this, and she'll soon be all right' So he went to a holy man and laid the case before him 'My wife,' said he, 'is turning wanton She eats *mohan bhogs* and *chun mas*, and then, when I come home from my field in the evening, she troubles my life' The holy man told him to bring him four reels of thread, and he would put a spell upon them So the Jat brought the four reels of thread to the holy man, who charmed them, and gave them back to him Then the Jat took the reels home and put one in each of the four corners of the room Then he told his wife that he was going out to look for a doctor, and would be back by nightfall

As soon as he was out of the way the wife went into the room to make some more *mohan bhogs* Then the reels of thread began to speak The first said, 'has she come?' The second said, 'let her come' The third said, 'isn't she afraid?' The fourth said, 'if she is afraid, why does she eat?' The woman came into the room four or five times, and this happened on each occasion At last she became terrified out of her wits, and fell down on her bed in a faint Meanwhile the Jat came home and said, 'the doctor's coming in the morning I couldn't get any one to come to-day She replied, 'for Heaven's sake, O Childless One,' turn this devilry out of the house I am quite well now So the Jat took out the four reels, and, after giving them back to the holy man, returned home

¹ A term of abuse

[No. 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

ਇਕ ਰਾਜੇ ਕਾ ਛੋਰਾ ਬਿਯਾਹ ਨ ਕਰਾਵੇ। ਰਾਜਾ ਐਹਲਕਾਰਾਂਨੂੰ ਕਹਣ ਲਗਿਆ, ਇਨੂੰ ਸਮਝਾਓ ਬਿਯਾਹ ਕਰਾਵੇ, ਐਹਲਕਾਰਾਂਨੇ ਤੀਵੀਆਂਦੀਆਂ ਤਸਵੀਰਾਂ ਜਿਸ ਜਾਗਾ ਵਾਹਿ ਲਿਖਿਆ ਕਰਦਾ ਲਾ ਦੀਆਂ। ਇਕ ਬਚਿੱਤਰ ਕੌਰ ਧੀ ਜੱਟ ਕੀ ਤਸਵੀਰ ਪਸਿੰਦ ਕਰਕੇ ਵਾਹਿਨੇਂ ਹਾਂ ਕਰ ਲੀ ਉਨੂੰ ਬਿਯਾਹਣ ਚੜ੍ਹ ਗਏ। ਇੱਕ ਭਠਿਯਾਰੀ ਛੋਰੇਦੀ ਯਾਰ ਥੀ ਵਾਹਿ ਭੀ ਗੈਲ ਚਲੀ ਗਈ ਉਨੇਂ ਕਹਿਆ ਪਹਿਲਾਂ ਬਚਿੱਤਰ ਕੌਰਨੂੰ ਮੈਂ ਦੇਖ ਆਵਾਂ। ਦੇਖਕੇ ਕਹ ਦੀਆ ਵਾਹਿ ਬਦਸਕਲ ਹੈ ਤੂੰ ਔਖਾਂ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲਈਂ। ਉਨੇਂ ਔਖਾਂ ਦੁਖਦੀਆਂ-ਦਾ ਬਹਾਨਾ ਕਰਕੇ ਪੱਟੀ ਬੰਨ੍ਹ ਕੇ ਢੇਰੇ ਲੇ ਲੀਏ। ਬਿਯਾਹ ਕੇ ਜਦ ਅਪਣੇ ਘਰ ਆਏ ਰਾਤ-ਨੂੰ ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਗਈ। ਛੋਰੇਨੇ ਔਖਾਂ ਬੰਨ੍ਹ ਕੇ ਕਹ ਦੀਆ ਪਾਂਦੀਆਂ ਪੈ ਰੋਹ। ਤਿਨ ਦਿਨ ਵਾਹਿ ਇਸੀ ਤਰਾਂ ਪਾਂਦੀਆਂ ਪੈਂਦੀ ਰਹੀ। ਉਨੇਂ ਦਲੀਲ ਕਰੀ ਔਖਾਂ ਖੁਲਾਵਾਂ। ਵਾਹਿ ਰੋਜ ਸਰਾਏ ਮੈਂ ਭਠਿਯਾਰੀ ਕੇ ਪਾਸ ਰਹਾ ਕਰਦਾ। ਬਚਿੱਤਰ ਕੌਰ ਦਹੀਂ ਬੋਰਣ ਵਾਲੀ ਗੁੱਜਰੀ ਬਣਕੇ ਉਸ ਸਰਾਏਂ ਮਾਂਹਿ ਗਈ। ਵਾਹਿ ਸਕਲ ਦੇਖਕੇ ਬਹੁਤ ਤੜਫਿਆ ਪੁਛਣ ਲਗਿਆ ਜੋ ਕੋਈ ਰੱਖੇ ਤੂੰ ਰਹਿ ਜਾਏਂ। ਉਨੇਂ ਕਹਾ ਹਾਂ। ਛੋਰੇਨੇ ਕਹਾ ਤੇਰਾ ਡੇਰਾ ਕਿੱਥਾਂ। ਉਨੇਂ ਕਹਾ ਪਾਂਦੀਂ ਕੀ ਸਰਾਂਇ ਮਾਂਹਿ। ਵਾਹਿ ਪੁਛਦਾ ਫਿਰਾ ਪਤਾ ਨਹੀਂ ਲਗਿਆ। ਰੋ ਪਿੱਟ ਕੇ ਘਰ ਮਾਂ ਆਣ ਬੜਾ। ਰਾਤਨੂੰ ਬਚਿੱਤਰ ਕੌਰ ਜਦ ਗਈ ਫਿਰ ਔਖਾਂ ਬੰਨ੍ਹ ਲਈਆਂ। ਵਾਹਿ ਪਾਂਦੀਆਂ ਪੈ ਰਹੀ। ਤੜਕੇ ਉਠਕੇ ਕਹਣ ਲਗੀ ਐਹਮਕ ਥਾ ਸਮਝਾ ਨਹੀਂ। ਘੋੜੇ ਪਰ ਚੜ੍ਹਕੇ ਆਦਮੀ ਕੀ ਸਕਲ ਮਾਂਹਿ ਵਾਹਿ ਸਰਾਂਇ ਮਾਂਹਿ ਫਿਰ ਗਈ। ਉਨੂੰ ਪੁਛਿਆ। ਉਰੇ ਰਾਜੇ ਕਾ ਛੋਰਾ ਹੈ। ਅਰਦਲੀਆਂਨੇ ਕਹ ਦੀਆ ਹੇਗਾ। ਉਨੇਂ ਕਹਾ ਕਹ ਦੇਓ ਬਚਿੱਤਰ ਸਾਹਿ ਬੁਲਾਵੇ ਹੈ। ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਆ ਗਿਆ। ਦੋਏ ਘੋੜਿਆਂ ਪਰ ਚੜ੍ਹਕੇ ਸਕਾਰਨੂੰ ਚਲੇ ਗਏ। ਦਾਬਨ ਮਾਂਹਿ ਜਾਕੇ ਸਕਾਰ ਮਾਰਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਸਕਾਰ ਪਕੜਿਆ ਵਾਹਿ ਚਲਾਲ ਕਰਨ ਲਗਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਕੀ ਉਂਗਲੀ ਬੱਢ ਗਈ ਛੋਰੇਨੇ ਅਪਣੇ ਸਾਢੇ ਬਿੱਚੋਂ ਕਪੜਾ ਫਾੜਕੇ ਉਂਗਲੀ ਬੰਨ੍ਹ ਦਈ ਔਰ ਕਹਣ ਲਗਿਆ ਮੇਰਾ ਕਲੇਜਾ ਕਟ ਗਿਆ। ਦੋਏ ਸਹਰਨੂੰ ਚਲੇ ਆਏ। ਪਹਿਲਾ ਛੋਰੇਦਾ ਘੋੜਾ ਭੜਾ ਕਰ ਦੇਖ ਕੇ ਉਨੂੰ ਖੜਾ ਕਰਕੇ ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਘੋੜਾ ਦਬੋਲਿਆ ਔਰ ਘਰ ਮਾਂਹਿ ਆਨ ਬੜਿਆ। ਵਾਹਿ ਉਡੀਕ ਕੇ ਸਰਾਂਇ ਮਾਂਹਿ ਚਲਾ ਗਿਆ। ਸੰਝਨੇਂ ਜਦ ਘਰ ਆਏ ਬਚਿੱਤਰ ਕੌਰ ਕਹਣ ਲਗੀ ਕਿੱਥੇ ਪਵਾਂ।

ਉੱਨੇਂ ਕਹਾ ਪਾਂਦੀਆਂ। ਬਚਿੱਤਰ ਕੋਰਨੇ ਕਹਿਆ ਏ ਦੁਸਮਨ ਜਦ ਮੇਰੀ ਉਂਗਲੀ ਬੱਢੀ ਥੀ
 ਤੇਰਾ ਕਾਲਜਾ ਬੱਢਾ ਥਾ, ਅਬ ਤੂੰ ਕਹਤਾ ਹੈਂ ਮੈਨੂੰ ਪਾਂਦੀਆਂ ਪੈ ਰਹੇ। ਉਸੀ ਵਕਤ ਉੱਨੇ
 ਪੱਟੀ ਅੱਖਾਂ ਕੀ ਖੋਲ ਲਈ ਸਕਲ ਕੋ ਦੇਖਤਾਈ ਰੋਇਆ ਔਰ ਕਹਾ ਕਿ ਇਤਨੇ ਦਿਨ
 ਮੈਨੂੰ ਛਠਿਆਰੀਨੇ ਧੋਖੇ ਮਾਂਹਿ ਰੱਖਿਆ॥

[No. 13.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

JĀND DIALECT.

(JIND STATE.)

TRANSLITERATION AND TRANSLATION.

Ik	rājē-kā	chhōra	biyāh	na	karāwē.	Rajā
One	Rājā-of	son	marriage	not	causes-to-make.	The-Rājā
aahl-kāiññū	kahan	lagiā,	'inū		samjhāō,	biyāh
the-officials-to	to-say	began,	'him-to		make-understand,	marriage
karāwē		Aihl-kārāññē	tiwīññāññē	tasvīññā	jis-jāgā	wāhi
he-may-cause-to-make.		The-officials-by	women-of	pictures	what-place	he
langhiā-kardā		lā-diā.	Ik	Bachittar	Kaur,	dhi
used-to-pass-through		were-brought(-and)-put.	One	Bachittar	Kaur,	daughter
Jatt-ki	tasvīr	pasind	kar-kē	wāhinē	'hē	har-li.
a-Jāt-of	picture	approved	made-having	him-by	'yes'	was-made.
Unnū						Him-to
biyāhan	charch-gāē.	Ikk	bhatuyāri	chhōrēdi	yār	thi, wāhi
to-marry	they-started.	One	inn-girl	the-boy-of	beloved	was, she too
gail	chali-gai.	Unnē	kahiā,	'pahilē	Bachittar	kaurñū
with(-him)	went.	Her-by	it-was-said,	'first	Bachittar	Kaur-to
dēkh	āwā'	Dēkh-kē	kah-diā,	'wāhi	bad	sakal
having-seen	may-come.	Seen-having	it-was-said,	'she	bad	shaped
akkhā	bannh-kē	phērē	lāi.	Unnē	akkhā	dukhdiādiā
eyes	tied-having	circumambulation	take.	Hum-by	eyes	sore-of
bahānā	kar-kē	patti	bannh-kē	phērē		lē-liē.
pretence	made-having	(a)-bandage	tied-having	circumambulation		was-taken.
Biyāh-kē	jad	apnē	ghar	āē,	lātnū	wāhi
Married-having	when	their-own	house	(they)-came,	night-at	she
pās	gai	Ohhōrēnē	akkhā	bannh-kē	kah-diā,	'pādiā
near	went.	The-boy-by	eyes	tied-having	it-was-said,	'at-the-foot-end-of-the-bed
pai	rauh.	Tin	din	wāhi	isī	tarā
lying	remain.	Three	days	she	(in)-this	manner
						at-the-foot-end
						lying
lahi.	Unnē	dalil	lari,	'akkhā		khulāwā,
remained.	Her-by	consideration	was-made,	'eyes	I-should-cause-to-be-opened'	
Wāhi	rōj	sarāē-māi	bhaṭhiyāri-kē	pās	rahā-kardā.	Bachittar
He	every-day	the-inn-in	the-inn-girl-of	near	used-to-live.	Bachittar
dahī	bēchan-wāli	Gujjri	ban-kē	us	sarāē-māhi	gai.
ourds	seller	Gujri	(cowherdess)	become-having	that	inn-in
						went.

Wih sral dcl h lc brhut tarphla Puchhran lagra, 'jo loi
He face seen having much was agitated To ask he began 'if anyone
 1rkhlc, tũ 1rhu j iẽ? Unne 1rha, 'hã' Chhoranc
leap(thee), thou wouldst live? Her by it was said, 'yes The boy by
 1rha 'tũ dũr hithĩ Unne kah 1
it was said 'thy staying place where(is) ?' By her it was said, 'foot end of
 sũĩ mĩhu Wih puchhd phur, prr nahĩ 1rgia
inn in' He asking wandered, trace not was found
 Ro pitt lc ghur mĩ in bai Rũnũ Bachttar
Wep beaten himself having the house in coming entered Night to Bachttar
 1rhu jad gur phu 1khlã bannh 1ũũ Wih pãdã pai
Kau when went, again eyes were tied She the foot end lying
 1rhu 1rhlc utth lc 1rhran lagr, 'aũmrk thr,
remained At dawn got up having to say she began, 'fool he was,
 sũmh 1rhlĩ Ghore prr chauh lc idmũ 1rhl mĩhu 1rhu
he understood not A horse on mounted having a man of form in she
 sũĩ mĩhu phu gur Onhẽ puchhla 'urc Raja 1rhl chhor
the inn in again went By her it was asked 'here the Raja of son
 1r? 1rhlĩũlc 1rhl dũ, '1rgr' Unnẽ 1rhr, 'kah dũ
is? Orderlies by it was said, 'he is' Her by it was said, 'tell(him)
 Bachttar Sihu bulalc hai Wih us lc prs 1rgia Dou ghoriĩ pr
Bachttar Sahu calling is He her of near came Both horses on
 chauh lc 1rhlũũ chalc gur Diban mĩhu ja lc 1rhar
mounted having hunting for went forth Forest in gone having hunted animal
 maria Bachttar Sihunc sakai pakari Wih 1rhl
was killed Bachttar Sahu by a hunted animal was caught He slaughtering
 1rhr 1rgi Bachttar Sihu 1r ũgli baddh gai Chhoranc rprc saphe
to do began Bachttar Sahu of finger cut was The boy by his own turban
 biehehẽ 1rpr phu lc ũgli bannh dũ, gur kahan 1rgia
in from cloth having torn the finger binding was given and to say he began
 'mera kalcja kat gin Dou saharũ chalc ac Pahla chhorida
'my heart was cut Both the city to came At first the boy of
 ghora bhrj 1r dclh lc unũ 1rha 1rhc
horse caused to run having seen having him to standing still made having
 Bachttar Sihunc ghora dabrĩr, au ghar mĩhu in bann
Bachttar Sahu by the horse was made to run, and the house-in entered
 Wih udik lc sũĩ mĩhu chala gur Sũjhmũ jrd ghur
He waited having the inn in having gone went Evening at when the house
 re, Bachttar Kau kahan 1rgi, 'hithẽ pawĩ? Unnẽ
he came, Bachttar Kau to say began 'where should I-be? Him by

Laha	pāḍiā	Bachittar	Kavine	lahia	ai	dusman
it was said	at the foot of	Bachhattar	Kam by	it was said	O	enemy
jad meri	ūgh	baddhi thi	tera	lalji	baddha thi	ab tū
when my	finger	cut was	thy	least	cut was	now thou
mainū	pāḍiā	pai	iaho	Usi	vaḥat	unno
me to	at foot of	lyin	remain	At that ver	ti ne	him by
akkhā hī	khola	Salal ko	del hta	1017	am	lahā hī
eyes of	was opened	The form to	on seen	even	Ie kept	and said that
itne din	mainū	bhṛthame	dhoke māhi	171 kha		
so many days	me to	the in	guil	by	deception in	it was kept

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king whose son would not marry. So he told his ministers to make the prince marry. They hung pictures of various young women on the wall of a place by which the prince used to pass and he agreed to marry the original of one of the pictures namely a Jat girl named Bachittar Kam. So they all set out for the marriage. Now he was entangled with a low wench of the town inn and she accompanied him on his journey to his wedding. She advised him to let her first go and see Bachittar Kam and then she would come back and describe her to him. He sent her and when she returned she said she's horribly ugly. I'd advise you to bandage your eyes when you are walking round the wedding altar with her. So the prince pretended that his eyes were sore and kept them tight bandaged during the wedding ceremony. After the marriage rites had been duly performed they returned home and at nightfall his bride was brought to him. The boy had his eyes tight bandaged and told her to be down at the foot of the bed and stay there. This thing went on for three days and then she said to herself that she must get his eyes unbandaged somehow or other. As for the prince he used to go to the inn each day to visit his tiollop. So Bachittar Kam disguised herself as a Gujar tyre seller and went to the inn. As soon as the prince saw her face he fell desperately in love with her and asked her if she was willing to live with anyone as his kept woman. Yes said she. So the prince asked her where she lived. At the Foot of the Bed Hotel said she and went away. So the prince wandered about the town asking for the Foot of the Bed Hotel but no one could tell him where it was and he returned home weeping and beating his breast. At night he tied up his eyes as usual and Bachittar Kam came and lay at the foot of the bed. At dawn she said to herself Well he is a fool not to understand. Then she dressed herself like a man and mounted a horse and rode off to the inn. She asked if the king's son was there. The orlories told her he was. Then tell him said she that Bachittar Shah wants to see him. So the prince came out and they both rode off on their horses to hunt. In the forest Bachittar Shah captured a deer and got down to kill it in the orthodox manner. As she did so she cut her finger and the prince tore a piece of cloth off his turban and tied up the wound. As he did so he said it is not your finger but my heart that is really cut. Then they returned to the city. When the prince began to go on ahead she made him stop. Then she galloped her own horse and got home.

safely without being observed. He waited for his comrade to return, but as she did not he went to the town inn to console himself there. When he came home in the evening Bichitr Kaui asked him where she was to lie. 'At the foot of the bed' said he. Then she cried out 'O mine enemy, when my finger was cut your heart was cut, and now you tell me to lie at the foot of the bed.' Then the prince tore the bandage from off his eyes and when he saw her beauty he wept and cried, 'Ah, for so many days hath that inn wench deceived me.'

MĀLWĀI

The Malwa is the name of the old settled dry country of the Sikh Jatts to the east of the river Sutlej. It includes the whole of the British district of Ferozepore and the greater part of Ludhiana. It also includes the states of Faridkot and Maler Kotla and parts of the states of Patiala Nabha and Jind. Moreover we must further include the Chival *Trisil* of the state of Kalsia which lies in the Ferozepore district. In Ludhiana to the north of the Malwa the rich country on the south side of the Sutlej in which sugar cane grows is known as the Powadh. The Powadh as we have already seen extends further to the south east and occupies part of Umballa and the east of the Phulkian states. We may say that the western boundary of the Malwa is the Sutlej. Its northern is the Powadh country of Ludhiana and (in Ferozepore) again the Sutlej. Its eastern boundary may be roughly taken as the 76th degree of East Longitude east of which Powa lhi Pafijabi is spoken.

South of the Malwa in the south of the district of Ferozepore and in the *Susa Trisil* of Hissar lies the Rohi or Jangal. This is the great dry tract between the valleys of the Ghaggar and of the Sutlej which was to the Sikhs until lately what the prairie or brack woods or bush was to the early colonists in America and Australia.¹ Cultivation is extending into the Jangal from the Malwa and as tracts become settled they become considered as part of the Malwa so that the area of the Jangal is continually decreasing. South of the Jangal lies the Bagri speaking country of Bilana. A mixture of Bagri and Pafijabi which I call Bhattani is spoken in the extreme south of Ferozepore and moreover in that district extends north along the left bank of the Sutlej under the name of Rathani.

The language of the Malwa and Jangal tracts is practically the same. It is called Malwai or the language of the Malwa Jangali or the language of the Jangal and Jatki because most of its speakers are Jatts. The use of the latter name should be avoided so as to prevent confusion with the altogether different Jatki which is a form of Lahnda.

The number of speakers of Malwai under its varying names is estimated to be as follows —

Locality	Number of speakers
Ferozepore	709 000
Ludhiana	640 000
Faridkot	110 000
Maler Kotla	75 295
Patiala	384 500
Nabha	207 771
Jind	44 021
Kalsia	9 487
TOTAL	2 130 054

These figures are somewhat too large as those for Ludhiana include the inhabitants of the Powadh tract which have not been separately estimated. The excess is not however of importance.

Malwā does not differ materially from the standard Pāṭijabī of the grammars. In fact if we are to judge from the specimens the standard form of the language is used everywhere (except in that cerebral *n* and *l* disappear as we go south) and the irregular forms are not substituted but are employed at option.

The principal peculiarity of Malwā is that as we go south *ṛ* dental *n* and *l* are substituted for *ṛ* cerebral *n* and *l* respectively. Thus in Terorepore we have *ṛana* not *ṛan*; to go, *ḥun* not *ḥun* now *naḥ* not *naḥ* with and *ḥol* not *ḥol* near. The letters *b* and *v* are freely interchangeable. Thus *beḥ* for *veḥ*, see, *bich* or *vich* in. The last word also illustrates another characteristic of Malwā that the final consonant of a word is not doubled. Thus *vich* not *vichch* in (but *vichelō* from in in which the *el* is not final), *ḥl* not *ḥll* one. Sometimes even medial consonants are not doubled as in *ghalia* (not *ghallia*) *ḡul* (not *ḡull*) *nacland* (not *nachcland*) all from Terorepore. It is noteworthy that this non doubling with *ṛ* short preceding vowel is typical of the Pākchā languages. When *ṛ* falls between two vowels it is as elsewhere often written *y*. Thus *aya* for *ai*, came. This is however little more than a point of spelling. *ṛ* between two vowels is often changed to *m*. Thus *lomāga* for *lowāga* I shall be. This also occurs in Powadhī.

In pronouns *apā* is used to mean 'we'. This is borrowed from Rājsthānī but the meaning of the word is changed. In Rājsthānī and Gujāratī *apā* means only 'we' including the person addressed. Thus to give an oft quoted example if you say to your cool 'we shall dine at eight o'clock' you must not use *ṛpā* or you will invite your cool to dine with you.

In Malwā there does not seem to be any such restriction of meaning. Thus Mr Newton gives as an example of its use *Ḥi ḥe des te ṛpā ac ḥā* we have come from the Malwā region.

For the second person plural note the form *thou* in the Nabhi specimen.

In Terorepore *aeda* is regularly employed to mean 'own' instead of the standard *apna*. *Apn* with the first *a* short and *ṛ* dental *n* is also commonly met with over the whole tract.

In the other pronouns *t* is often substituted for *s*. Thus (Mr Newton's examples) *ut* (for *us*) *vele*, at that time, *it* (for *is*) *ḥai ke*, for this person *ḥite* (for *his*) *wal* in some direction *ḥit* (for *his*) *ḥamm*, of what use.

Kucl or *ḥusl* is 'anyhow'. Indeed *cl* seems to be often pronounced as *ḥ* or *sh* in other words.

In verbs the second person singular often loses its nasal and takes the Western Hindi form. Thus *ḥai* for *ḥai* thou art.

Kḥaron to stand up is contracted from *ḥḥaiṛa ḥona*. So also in Lāḥnda.

Other borrowings from Western Hindi are—

(1) The occasional employment of the agent case for the subject of an *intransitive* verb in the past tense. Thus (Terorepore) *cl ḥote putṛne ḡia* literally by the younger son it was gone &c the younger son went.

(2) The occasional employment of *ḥ* for the genitive. Thus *satā dīnā ḥi* (for *dīnāḥ*) *mūḥlat* a delivery of seven days, *ḡal ḥa antṛa* the explanation of the thing.

As specimens of Malwā I give—

(1) A version of a portion of the Parable of the Prodigal Son from Ludhiana.

- (2) A conversation between two villagers from Ludhiana
- (3) Another version of the Parable from *Tahsil Muhtsar* in Ferozepore
- (4) A folktale from *Tahsil Tazilka*, Ferozepore
- (5) A folktale from District Phul in the Nabha state
- (6) A short passage from Thana Gobindgadh in Patiala

The first five are in the Guumukhi character, and the sixth in the Persian character

As the Ludhiana specimens possess some local peculiarities, I give them first, with a brief account of the points which specially apply to this locality

In Ludhiana, the village people are fond of adding *u* to words ending in a consonant Thus, *chu u*, a space of time, *malu*, property, *dhanu*, wealth, *kakhu*, how much? *par u*, but, *kuchh* or *kuchhu*, anything, *biy* or *biyau*, interest, *dudhu*, milk This also occurs in the Biy Bhakha dialect of Western Hindi

In spelling *y* is sometimes substituted for *u* between two vowels, thus, *hoya*, for *houa*, became

In the declension of nouns, *vichh* in, becomes *chi*, added directly to the noun as a termination Thus, *mulakhi*, in a country, *luchohpanechi*, in debauchery, *khetāchi*, in fields Similarly, *vichhō*, from in, becomes *chō* Thus, *mulāchō*, from among them

The first two personal pronouns often take the forms *hamā* and *tumā* in the oblique plural Thus, *hamanū*, to us, *tumanū* to you These are still more common in the neighbouring Powadhi, where Panjabi merges into Hindostani There is a curious inversion of the aspirate in *thūada*, for *tuhada*, you, and *odha* for *ohda*, his Compare *thonū*, to you, in the Nabha specimen The genitive of the reflexive pronoun is *apna*, not *apna* This also is an Eastern form

The verb *denu*, to give, makes the first person plural of its future *demāge*, we shall give This is another Eastern peculiarity

As specimens of the village dialect of Ludhiana I give a portion of a version of the Parable of the Prodigal Son, and a conversation between two villagers

[No. 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAŦJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

SPECIMEN I.

ਕਿਸੇ ਆਦਮੀਦੇ ਦੋ ਪੁੱਤ ਸੀ। ਉਨ੍ਹਾਰੋਂ ਛੋਟੇ ਪੁੱਤਨੇ ਬਾਪਨੂੰ ਆਖਿਆ ਪੇਓ ਮਾਲਦਾ ਜੇਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਆਉਦਾ ਹੈ ਵੰਡ ਦੇ। ਉਹਨੇ ਅਪਣੇ ਜੀਉਦਿਯਾ ਓਧਾ ਹਿੱਸਾ ਵੰਡ ਦਿੱਤਾ। ਬੇਜ਼ਾਈ ਚਿਰੁ ਹੋਯਾ ਸੀ ਛੋਟਾ ਸਭ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਜੇ ਦੇਸਨੂੰ ਚਲਿਯਾ ਗਿਆ। ਓਥੇ ਜਾਕੇ ਸਾਰਾ ਮਾਲ ਧਨ ਲੁਚਪਟੇਚਿ ਉਡਾ ਦਿੱਤਾ। ਜਦ ਸਾਰਾ ਮੁੱਕ ਚੁੱਕਿਆ ਉਸ ਮੁਲਕਚਿ ਕਾਲ੍ ਪੈ ਗਿਆ। ਤਾਂ ਉਸ ਦੇਸਦੇ ਇੱਕ ਸਹਿਰੀ ਨਾਲ੍ ਜਾ ਰਲਿਆ। ਓਹਨੇ ਉਸਨੂੰ ਅਪਣਿਆ ਬੇਤਾਚਿ ਸੂਰ ਚਾਰਣ ਘੱਲ ਦਿੱਤਾ। ਓਧਾ ਜੀ ਕੀਤਾ ਜੇਝੇ ਛਿਲਕੇ ਸੂਰ ਖਾਉ ਦੇ ਹਨ ਮੈਂ ਭੀ ਓਹ ਖਾਕੇ ਵਿੱਡ ਭਰ ਲਾ ਪਰ ਓਹਨੂੰ ਖਾਨਨੂੰ ਕਿਸੇਨੇ ਛਿਲਕੇ ਭੀ ਨਾ ਦਿੱਤੇ ॥

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWA DIALECT

(DISTRICT LUDHIANA)

SPECIMEN I

TRANSLITERATION AND TRANSLATION.

Kise	admide	do	putt	si	Unhachō	chhote	puttne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>Then from in</i>	<i>the younger</i>	<i>son by</i>
bapnū	akhia	peo	malda	jehra	hissa	mainū	
<i>the father to</i>	<i>it was said</i>	<i>father</i>	<i>property of</i>	<i>whatsoever</i>	<i>share</i>	<i>me to</i>	
aunda hai	wand	de	l hne	apne	judiyā	odha	
<i>arriving is</i>	<i>having divided</i>	<i>give</i>	<i>Him by</i>	<i>in his own</i>	<i>life time</i>	<i>his</i>	
hissa	wand	ditta	Thorā	chiru	hoya si	chhota	
<i>share</i>	<i>having divided</i>	<i>was given</i>	<i>A short</i>	<i>time</i>	<i>been was</i>	<i>the younger</i>	
sabh kuchh	lattha	kar ke	ikk	duje	desnū	chahya gia	
<i>all anything</i>	<i>together</i>	<i>made having</i>	<i>one</i>	<i>other</i>	<i>country to</i>	<i>went away</i>	
Ōthe	ja ke	sara	malu dhanu	luohchpaneohi	uda ditta		
<i>There</i>	<i>gone having</i>	<i>all</i>	<i>property wealth</i>	<i>debauchery in</i>	<i>was caused to fly away</i>		
Jad	sara	mukh chuklia	us	mukchi	kal	pai gia	Tā
<i>When</i>	<i>all</i>	<i>was finished</i>	<i>that</i>	<i>country in</i>	<i>famine</i>	<i>fell</i>	<i>Then</i>
us	desde	ikk	sahiri	nal	ja	iala	Ōhne
<i>that</i>	<i>country of</i>	<i>one</i>	<i>citizen</i>	<i>with</i>	<i>having gone</i>	<i>(he) joined</i>	<i>Him by</i>
usnū	apnā	khetāchi	sur	charan	ghall ditta	Ōdha	ji
<i>him for</i>	<i>his own</i>	<i>fields-in</i>	<i>pigs</i>	<i>to feed</i>	<i>it was sent</i>	<i>His</i>	<i>mind</i>
kita	jerhe	chhulke	sur	khaunde han	maī	bhi	oh
<i>was-made,</i>	<i>'whatsoever</i>	<i>husks</i>	<i>the pigs</i>	<i>eating are</i>	<i>I</i>	<i>too</i>	<i>those</i>
kha ke	dhidd	bhar iā	pai	ohnū	khannū	kisene	chhulke
<i>eaten having</i>	<i>belly</i>	<i>may fill</i>	<i>but</i>	<i>him to</i>	<i>eating for</i>	<i>anyone by</i>	<i>the husks</i>
bhi	nā ditte						
<i>even</i>	<i>were not given</i>						

[No. 15.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀLWĀĪ DIALECT.

(DISTRICT, LUDHIANA.)

SPECIMEN II.

ਬੂਟਾ ਸਿੰਘ—ਕਿਓਂ ਭਾਈ ਫਸਲ ਕਹੀਕੁ ਹੋਈ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਭਾਈ ਕਾਹਦੀ ਫਸਲ ਹੈ ਮੰਦਵਾਜ਼ੇਨੇ ਮਾਰ ਲਏ । ਹਾਜ਼ੀਦੀ ਬਿਜਾਈ
ਤਾਂ ਚੰਗੀ ਹੋ ਗਈ ਸੀ । ਪਰੁ ਪਿੱਛੋਂ ਬਰਖਾ ਨਾ ਹੋਈ । ਕਣਕ ਹੁਲਿ
ਗਈ । ਛੇਲਿਆਂਨੂੰ ਬੁੱਲਾ ਮਾਰ ਗਿਆ । ਸਰੋਂਨੂੰ ਮੁੰਡੀ ਖਾ ਗਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਬੁਆਡੇ ਕੱਸੀ ਨਹੀਂ ਲਗਦੀ ॥

ਨਥਾ ਸਿੰਘ—ਮੇਰੇ ਘੁਮਾਕਨੂੰ ਕੱਸੀ ਲਗਦੀ ਸੀ । ਬੇਲ੍ਹੇ ਸਿਰ ਗੁਦਾਵਰਨੇ ਪਾਣੀ
ਨਾ ਦਿੱਤਾ । ਓਹ ਬੀ ਪਾਣੀ ਬਿਨਾਂ ਹੋਲ੍ਹੀ ਹੋਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਹੁਣ ਕੀ ਹਾਲ ਹੋਊ ॥

ਨਥਾ ਸਿੰਘ—ਕੁਛੁ ਸਰਕਾਰਦਾ ਕਰਾਇਆ ਦੇਮਾਂਗੇ ਕੁਛੁ ਟੱਬਰ ਪਾਲਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਕੁਛੁ ਕਿਸੀ ਮਹਾਜਨਦਾ ਦੇਣਾ ਤਾਂ ਨਹੀਂ ॥

ਨਥਾ ਸਿੰਘ—ਮੂੰ ਦੇ ਬਿਆਹਨੂੰ ਦਸ ਕੋਡਾਂ ਲਈਆਂ ਸੀ । ਉੱਤੋਂ ਬਿਆਜੁ ਪੈ ਗਿਆ
ਕੁਛੁ ਫਸਲ ਨਾ ਲੱਗੀ । ਸਾਹਦੀ ਪੰਡ ਭਾਰੀ ਹੋ ਗਈ । ਹੁਣ ਕੁਛੁ
ਦੇਣਨੂੰ ਨਹੀਂ । ਬਿਆਜ ਨਾਲ੍ਹ ਲੁਆ ਦੇਮਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਖੁੱਲਾ ਦੇਣਾ ਹੈ ਕਿ ਭੁਏਂ ਗੈਹਣੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਚਾਰਕ ਘੁਮਾਂ ਗੈਹਣੇ ਹੈ । ਖੁੱਲਾ ਬਿਆਜੁ ਬੀ ਹੈ, ਪਰੁ ਹੁਣ ਮੰਦਵਾਜ਼ੇ
ਕਰਕੇ ਕੋਈ ਖੁੱਲਾ ਨਹੀਂ ਦਿੰਦਾ ॥

ਬੂਟਾ ਸਿੰਘ—ਮੈਂ ਮੈਹ ਖਰੀਦਣੀ ਹੈ । ਬੁਆਡੇ ਪਿੰਡ ਕਿਸੇ ਕੋਲ੍ਹੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਸੂਣ ਵਾਲੀ ਮੈਹ ਇੱਕ ਜੱਟ ਕੋਲ੍ਹੇ ਹੈ, ਪਰੁ ਰੁਪੈਈਆ ਬੋਹਤਾ ਮੰਗਦਾ
ਹੈ ॥

ਬੂਟਾ ਸਿੰਘ—ਦੁਧ ਘਿਉ ਕਿੰਨਾਡੁ ਹੈ । ਸੂਏ ਕੋਥੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਤੀਜੇ ਸੁਏ ਸੁਣਾ ਹੈ। ਦੋ ਸੇਰ ਮਖਣੀ ਦੇ ਬੀਹ ਬਾਈ ਸੇਰ ਦੁਧ ਹੈ।
ਸੱਤਰ ਰੁਪੈਈਏ ਓਹਨੂੰ ਦੇ ਰਹੇ, ਪਰ ਓਹੁ ਅੱਸੀ ਮੰਗਦਾ ਹੈ॥

ਭੂਟਾ ਸਿੰਘ—ਐਨਾ ਮੁੱਲ ਨਹੀਂ ਲਾਉਂਦੇ। ਕੋਈ ਚਾਲੀ ਪੰਜਾਹ ਵਾਲੀਦੀ ਲੋੜ ਹੈ॥

ਨਥਾ ਸਿੰਘ—ਕਿਤੇ ਹੋਰ ਦੇਖ ਲਓ॥

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJĀBĪ

MALWAI DIALECT

(DISTRICT, LUDHIANA)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

Buta Singh —	Kiõ	bhṛu	fasṛ	lahl u	hoi hai ?	
Buta Singh —	How	bi other	the ci op	how much	been is ?	
Natha Singh —	Bhṛu	lahdi	fasṛ	hai ?	mandvāienē	
Natha Singh —	Bi other	wi at of	the ci op	is ?	the di ongt by	
	mṛu lre		Haridi	bijai	tā	
	(we) have been killed		Spring ci op of	sowing	lowered	
	changi	ho gai si	paru	picchhḥ	barkha na	hoi,
	good	lad been	but	afterwards	rain not	became,
	ḥnak	hul gai	chhohānū	bulā	mṛ giā	
	we eat	was damaged	gā m to	cold wind	injured	
	Sṛōnū	sundi	ḥha gai			
	Rape seed to	caterpillars	had eaten			
Buta Singh —	Thuade	kassi	nṛhī	lagdi		
Buta Singh —	In you (village)	canal	not	being extended		
Natha Singh —	Uerc	ghumā ḥ nū	kassi	lagdi si,		
Natha Singh —	My	ghumao about one to	the canal	being extended was,		
	bele su	Gudawane	pani	na	ditt,	
	in time	the Field Kanungo by	water	not	was given,	
	oh	bi	pani	binā	haul	hoi
	that (ci op)	too	water	without	poor	became
Buta Singh —	Hun	ḥi	hal	hou		
Buta Singh —	How	wi at	circumstances	will occur		
Natha Singh —	Kuchhu	Sarkarda	ḥraia	demāge	kuchhu	
Natha Singh —	Some	Government of	demand	we all give	some	
	tṛbbṛ	prāge				
	family	we all support				
Buta Singh —	Kuchhu	ḥis	māhajandṛ	dēna	tā	nahī ?
Buta Singh —	Anything	any	banḥ of	debt	however	is not ?
Natha Singh —	Mundole	bāhṇū	dṛs ḥrudā	lṛā si	utṭō	
Natha Singh —	The son of	marriage for	ten cowries	tailen were	the son	

biaju pai gr, kuchhu phasal na laggi
interest was added, at all the crop not flowered
 Sahdi prnd bhau ho gai Hun kuchh
Banker of burden heavy became Now anything
 dennū nrhī Bīaj nai
paying for is not Interest with(-to)
 lū demāgi
we all give in addition

Buta Singh — Khullā dena hai lī bhūē gahne hai?
Buta Singh — Open debt is on land hypothecated is?

Natha Singh — Chai k ghumaḍ gahne hai, khullā biaju
Natha Singh — Some four ghumaḍ hypothecated is, open interest bearing
 bī hrī pūu hun mandw re hai ke koi
too is but now do ought owing to anyone
 khullā nrhī dindī
open not giving

Buta Singh — Mī mūh l haridnī hai thūdī pū l
Buta Singh — By me she buffalo to be purchased is in your village
 kīc kole hai?
anyone near is?

Natha Singh — Sun wālī mūh ikh Jatt kol hrī paru rupairī
Natha Singh — In calf she buffalo one Jatt near is, but 1 rupees
 bauhtī mangdī hrī
many demanding is

Buta Singh — Dudhn ghū l innā ku hrī? Sue kauthē
Buta Singh — Milk ghee how much is? Calvings how many
 hrī?
is?

Natha Singh — Tijc suc sunā hai Do cī makhnī hai,
Natha Singh — In fluid calving calved she is Two seen butter is,
 bīh bī sūr dudhu hai Sattar rupāne
twenty twenty two seen mill is Seventy rupees
 ohnū dī rahē, paru ohu assī mangdā hai
him to giving was, but he eighty demanding is

Buta Singh — Annī mullu nrhī lafidē Koi chāhī
Buta Singh — So much price not I will spend Some forty
 pañjāh wāldī lor hai
fifty worth of need is

Natha Singh — Kitc hoi dēkh lao
Natha Singh — Some where else look out

FREE TRANSLATION OF THE FOREGOING.

Conversation between Buta Singh and Natha Singh

Buta Singh —O brother how much was the outturn of last harvest ?

Natha Singh —O brother owing to the drought it was not much The outturn of the spring crop promised better but it was damaged owing to want of rain The grain was completely destroyed by a cold wind and the ripe seed was eaten by caterpillars

Buta Singh —Is your village irrigated by a canal ?

Natha Singh —Only one ghumao¹ of my land was irrigated by a canal but the Field Kanungo refused to give water when the water was badly wanted, and therefore the outturn of that land was poor

Buta Singh —Now what will happen ?

Natha Singh —I will have to pay the revenue and also to support my family

Buta Singh —Have you taken loan from any banker ?

Natha Singh —I took 10 rupees on the marriage of my son and have to pay now the interest on it The harvest is poor The loan I took from a banker is a heavy burden on me and now I have nothing to pay the debt Later on I will pay the principal with interest

Buta Singh —Did you take the loan as a debt or did you hypothecate the land as a security for it ?

Natha Singh —Four ghumao of land were hypothecated, the extra sum I took on loan I will now have to pay the interest on it but as the outturn is small I cannot pay the principal at present

Buta Singh —I want to buy a buffalo Has any man of your village got one for sale ?

Natha Singh —A Jatt has a buffalo in calf but the price he demands is too much

Buta Singh —How much milk and ghee does the buffalo give ? and how many times has it calved ?

Natha Singh —It has calved thrice already It gives 22 seers and 2 seers of milk and butter respectively Seventy rupees were offered to that Jatt for the buffalo but he demands 80 rupees

Buta Singh Such a large sum I cannot spare for buying a buffalo I want to buy a buffalo worth 40 or 50 rupees

Natha Singh —Search for a buffalo somewhere else

¹ A ghumao is a local land measure Three double paces squared equal one mandla Five-six mandlas equal one ghumao

The Malwai spoken outside Ludhiana has fewer peculiarities as will be seen from the following specimens —

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(DISTRICT LEROZEJORE TANSIL MUKTSAR)

ਇਕ ਆਦਮੀ ਦੇ ਦੋ ਪੁਤ੍ਰ ਸੀਗੇ। ਉਨ੍ਹਾਂ ਵਿਚੋਂ ਛੋਟੇ ਪੁਤ੍ਰ ਨੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਜੇਹੜਾ ਜਿੱਸਾ ਮਾਲਦਾ ਮੈਨੂੰ ਆਵਦਾ ਹੈ, ਓਹ ਮੈਨੂੰ ਦੇ ਦੇ। ਤਾਂ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬੋਰੇ ਦਿਨਾ ਪਿਛੋਂ ਛੋਟੇ ਪੁਤ੍ਰ ਨੇ ਸਥ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇਕ ਦੂਰ ਵਲਾਯਤਨੂੰ ਉੱਠ ਗਿਆ। ਤੇ ਓਥੇ ਆਵਦਾ ਮਾਲ ਭੇਜੇ ਲਛਨਾ ਵਿਚ ਗਵਾਯਾ। ਜਦਾ ਸਥ ਕੁਛ ਲਗ ਗਿਆ ਤਾਂ ਓਥੋਂ ਦੇ ਇਕ ਸਰਦਾਰ ਕੋਲ ਗਿਆ। ਓਸਨੇ ਓਹਨੂੰ ਆਵਦੀ ਪੈਲੀ ਵਿਚ ਸੂਰ ਚਰਾਵਨ ਘਲਿਆ। ਤੇ ਓਹ ਤਰਸਦਾ ਸੀ ਜੋ ਉਨ੍ਹਾਂ ਛਿੱਲਾ-ਨਾਲ ਜੋ ਸੂਰ ਖਾਏ ਸਨ ਆਵਦਾ ਫਿਛ ਭਰੇ। ਓਹਨੂੰ ਕੋਈ ਖਾਨਨੂੰ ਨਹੀਂ ਦੇਦਾ ਸੀ। ਤਦ ਓਹਨੂੰ ਸੁਰਤ ਆਈ ਤੇ ਆਖਨ ਲੱਗਾ। ਜੋ ਮੇਰੇ ਪਿਓਂਦੇ ਸੀਰੀਆਨੂੰ ਵੀ ਰੋਟੀ ਦੀ ਪਰਵਾਹ ਨਹੀਂ, ਤੇ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਆਵਦੇ ਪਿਓਂ ਕੋਲ ਜਾਵਾਗਾ ਤੇ ਓਹਨੂੰ ਆਖਾਗਾ ਜੋ ਪਿਓਂ ਮੈਂ ਤੇਰਾ ਤੇ ਰਬਦਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਸਜਦਾ ਨਹੀਂ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਮੈਨੂੰ ਆਵਦੇ ਸੀਰੀਆ ਵਿਚ ਰਖ ਲੈ। ਫੇਰ ਓਹ ਦੁਰਕੇ ਆਵਦੇ ਪਿਓਂ ਕੋਲ ਜਾ ਨਿਕਲਨਾ। ਤੇ ਓਹ ਅਜੇ ਦੂਰ ਹੀ ਸੀ ਜੋ ਓਹਦੇ ਪਿਓਂਨੂੰ ਓਸ ਤੇ ਤਰਸ ਆਯਾ, ਤੇ ਭਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਤੇ ਓਹਨੂੰ ਚੁੰਮਨਾ। ਪੁਤ੍ਰ ਨੇ ਪਿਓਂਨੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਮੈਂ ਰਬਦਾ ਤੇ ਤੇਰਾ ਗੁਨਾਹੀ ਹਾਂ। ਮੈਨੂੰ ਹੁਨ ਲੈਕੀ ਨਹੀਂ ਜੋ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦਾਵਾ। ਓਹਦੇ ਪਿਓਂਨੇ ਆਵਦਿਆ ਸੀਰੀਆਨੂੰ ਆਖਿਆ ਭਈ ਚੰਗੇ ਤੇ ਚੰਗੇ ਲੀਜ਼ੇ ਕਢ ਲਿਆਓ ਤੇ ਏਹਨੂੰ ਪਨ੍ਹਾਓ ਤੇ ਹੱਥ ਵਿਚ ਮੁੰਦਰੀ ਤੇ ਪੈਰਾ ਵਿਚ ਜੁਤੀ ਪਵਾਓ। ਅਸੀਂ ਖਾਈਏ ਤੇ ਮੌਜਾ ਕਰੀਏ ਜੋ ਏਹ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਜੀਆ ਹੈ ਗਵਾਹ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਲਛਨਾ ਹੇ। ਫੇਰ ਓਹ ਖੁਸ਼ੀ ਮਨਾਵਨ ਲੱਗੇ॥

ਤੇ ਓਹਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਖੇਤ ਸੀ। ਜੋ ਘਰ ਦੇ ਨੇੜੇ ਆਯਾ ਤਾਂ ਗਵਾਹ ਤੇ ਨਚਨ-ਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤੇ ਇਕ ਸੀਰੀਨੂੰ ਬੁਲਾਕੇ ਪੁਛਿਆ ਜੋ ਏਹ ਕੀ ਹੈ। ਓਸਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਤੇਰਾ ਭਰਾ ਆਯਾ ਹੈ, ਤੇ ਤੇਰੇ ਪਿਓਂਨੇ ਰੋਟੀ ਕੀਤੀ ਹੈ ਜੋ ਛਲਾ ਚੰਗਾ ਘਰ ਆਯਾ ਹੈ। ਓਹਦੇ ਜੀ ਵਿਚ ਗੁੱਸਾ ਆਯਾ ਜੋ ਘਰ ਨ ਵਜ਼ਾ। ਫੇਰ ਓਹਦੇ ਪਿਓਂਨੇ ਆਕੇ

ਮਨਾਯਾ। ਓਸਨੇ ਆਵਦੇ ਪਿਓਨੂੰ ਆਖਿਆ ਜੋ ਦੇਖ ਯੈਨੇ ਵਰਹੇ ਮੈਂ ਤੇਰੀ ਟਹਲ ਕੀਤੀ ਤੇ ਕਦੇ ਤੇਰਾ ਮੋੜ ਨਾ ਕੀਤਾ ਪਰ ਤੂੰ ਕਦੀ ਇਕ ਬਕਰੀਦਾ ਪਠੋਰਾ ਵੀ ਮੈਨੂੰ ਨਾ ਦਿੱਤਾ ਜੋ ਕਦੀ ਆਵਦੇ ਬੇਲੀਆਂ ਵਿੱਚ ਬਹਕੇ ਖੁਸੀ ਮਨਾਵਾਂ। ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ੍ਰ ਆਯਾ ਜਿਨਹੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰਾਂ ਵਿਚ ਉੜਾਯਾ ਸੀ ਤਾਂ ਤੂੰ ਵੱਡੀ ਹੋਟੀ ਕੀਤੀ। ਤਦ ਓਸਦੇ ਪਿਓਨੇ ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਪੁਤ੍ਰ ਤੂੰ ਤਾਂ ਸਦਾ ਮੇਰੇ ਕੋਲ ਹੈਂ। ਜੋ ਕੁਸ਼ ਮੇਰਾ ਹੈ ਸੋ ਤੇਰਾ ਹੈ। ਫੇਰ ਖੁਸੀ ਮਨਾਵਨਾ ਤੇ ਖੁਸੀ ਹੋਵਨਾਂ ਚੰਗੀ ਗਲ ਸੀ ਜੋ ਏਹ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਸੀ ਤੇ ਮੁੜਕੇ ਜੰਮਿਆ ਹੈ ਤੇ ਗੁਵਾਚ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਹੱਥ ਆਯਾ ਹੈ॥

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

MALWAI DIALECT

(DISTRICT FERROZPORE TAHSIL MUKTSAR)

TRANSLITERATION AND TRANSLATION

Ik admide do putr sige Unhā vichō chhote putrne
 One man of two sons were Them from among the younger son by
 pionū akhā jo 'bapu jehra hūsa malda mainū
 the father to it was said that, 'father what share property of me to
 āwda hai oh mainū de de Tā ohnē mal unhānū wand ditta
 coming is that me to give Then him by property them to was divided
 Thorē dīmā pichhā chhotē putne sab kuchh kattha
 A few days after wards the younger son by all anything together having
 kar ke ik dur valayātū utth gā to othe
 made having one distant country to having arisen it was gone and there
 āwda mal bhairē lachhnā vich gawāyā Jādā sab kuchh
 his own property ill conduct in was squandered When all anything
 lag gā, tā othōde ik sardar kol gā Osne
 was spent, then that country of one wealthy man near he went Him by
 ohnū āwdi pah vich sui charawan ghahū Te oh tarsda si
 him as for his own field in some to tend it was sent And he desiring was
 jo unhā chullī nāl jo sur khānde san āwda dhud bhārē
 that those husks with which the sieve eating were his own belly I eat fill
 Ohnū kol khannū nahī denda si Tad ohnū surt ai te
 Him to no one eating for not giving was Then him to senses came and
 akhan lagga jo māl pīode sirīnū vī rotidī parvāh
 to say he began that my father of servants to also bread of concern
 nahī te māi bhukhkhā mardā hī Māi utth kē vāde pio
 (is) not and I hungry dying am I arisen having my own father
 kol jāwāgā tē ohnū akhīgā jo pio māi tērā tē Rabdā
 near will go and him to I will say that father I of thee and God of
 gunāhī hī Māinū hun sajda nahī jo tērā put sadāwā
 sinner am Me to now being proper (it is) not that thy son I may be called
 Māinū vāde sirī vich rāl hī lai Phēr oh tur kō
 Me to thine own labourers among I see Then he started having
 āwde pio kol jā nikalyā Te oh nē dur hī si, jo ohde
 his own father near went And he still far even was that him of

pionũ os te tars ٲٲ te bhaj ke ohnũ gl la ha
the father to him on pity came and , un laving him to neck it was embraced
 te ohnũ chumy Putrne pionũ akha jo 'bapu
and him to it was lissed The son by the father to it was said That father
 maĩ Rabbā te teri gunahĩ hā, mairĩ hun lĩkĩ nahĩ jo
I God of and of thee sinners am, me to now uo tliness (is) not tlat
 hun teri put sadrañā Ohde pionc awdā sirāñũ akha
now tly son I may be called His father by his own serants to it was said
 'bhri chringi tō chringi hri kadh hao te ehnũ panhāo, te
ho good than good dress bring forth and this one to put on, and
 hatth vich mūdri t purā vich juti pawao rĩ khaie te
hand in ing and feet in shoes put on, we may eat and
 marujā karie, jo ch mera putr mrr gia si, te hun ja
happiness may do, because this my son dead gone was and now alive
 hai, gavach gia si te hun labhya hai Pher oh khusi
is, lost gone was and now found is Then they happiness
 manawan lgge
to celebrate began

Te ohda vadda puti khet si Jo gharde nre aya
And his elder son (in) field was When louse of near le came
 tā gawar te nachandi wāj suni Te ik sirinũ
tlen singing and dancing of noise was leard Then one servant to
 bula k puchhia jo eh kĩ hai? Ōmē ohnũ akha
called laving it was asked that 'this what is?' Him by him to it was said
 jo tera bhara aya hai Te tere pione uoti liti hai jo
that tly biotler come is And tly fatlci bu feast given is that
 bhala chringa ghr aya hai' Ohde ji vich gussa aya jo
well sound (to) house he come is His mind in anger came tlat
 ghr na wā Pher ohde pione a ke manaya
'louse not I may enter Then his father by come laving it was entreated
 Osne awde pionũ akha jo dekh, rñē warhe maĩ
Him by his own father to it was said tlat 'see so many in years by me
 teri tihal liti te hade tera moi na lita pri
thy service was done and ever thy tansgression not was done, but
 tũ kadi ik bĩkrida pathora vi mairĩ na ditla jo hadi
by thee ever one goat of kid even me to not was given tlat ever
 awde behā vich bah ke khusi manawā Jad tera eh
my own friends among sat laving happiness I may celebrate Now tly this
 puti aya jinhē tera mal kahjārā vich uraya si, tā
son came by whom thy property hai lots among squandered was tlen

tũ vaddi roti kṛta Tad osde piṇe ohnũ akhṛa
by thee a great feast was given Then his father by him to it was said
 jo 'putr tũ tã sada mere kol hai Jo kush mṛa
that 'son thou indeed always me near art What anything mine
 hai, so tera hai Pher khusi manawṇa te khusi howṇa
is that thine is Again happiness to celebrate and happy to be
 changi gṛl si, jo eh tera bhāi mṛi gṛi si te mṛi hē
good thing was, because this thy brother dead gone was and again
 jammā hai, te guwach gṛi si te hun hṛtth ॥ hai
born is, and lost gone was but now found come is

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJAB

MALWAI DIALECT

(DISTRICT TEROZEPORE TAHSIL LAZILKA)

ਕੋਈ ਰਾਜਾ ਸਕਾਰਨੂੰ ਦੁਰਿਆ ਜਾਦਾ ਸੀ। ਰਾਹ ਬਿਚ ਇਕ ਜਟ ਟਿੱਬੇ ਉੱਤੇ ਹਲ ਬਾਹੋਂਦਾ ਸੀ। ਤੇ ਉਹਦੀ ਉਮਰ ਸਤਰ ਅਸੀ ਬਰੋਦੀ ਸੀ। ਰਾਜਾ ਉਸਨੂੰ ਬੇਖਕੇ ਬੋਲਿਆ ਜਟ ਤੂੰ ਬਜ਼ਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਕੇ ਰਾਜਾ ਮੈ ਨਹੀ ਉੱਕਾ। ਇਕ ਚਲਾਇਆ ਤੀਰ ਇਕ ਚਲਾਇਆ ਝੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਆਪਨੇ ਰਾਹ ਲੱਗਾ ਤੇ ਜਦੋਂ ਆਪਨੇ ਘਰ ਪੁੰਚ ਪਿਆ ਤੇ ਦਰਵਾਰ ਲਾਇਆ ਆਪਨੇ ਵਜੀਰ ਕੋਲੋਂ ਇਸ ਬਾਤਦਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਵਜੀਰ ਸੁਨਕੇ ਸੋਚਾ ਬਿਚ ਪੈ ਗਿਆ। ਜਦੋਂ ਕੋਈ ਜਵਾਬ ਉਹਦੀ ਸਮਝ ਬਿਚ ਨਾ ਆਇਆ ਤਾਂ ਸਤਾ ਦਿਨਾ ਕੀ ਮੁਹਿਲਤ ਮੰਗ ਲਈ, ਤੇ ਜਿਸ ਪਾਸੇ ਰਾਜਾ ਓਸ ਦਿਨ ਗਿਆ ਸੀ ਪੁਛ ਪੁਛਾ ਕੇ ਓਸੇ ਪਾਸੇ ਵਜੀਰ ਬੀ ਟੁਰ ਪਿਆ। ਚਲਦੇ ਚਲਦੇ ਰਾਹਿ ਬਿਚ ਓਹ ਜਟ ਓਸੇ ਤਰਾ ਹਲਵਾਹੀ ਕਰਦਾ ਮਿਲਿਆ। ਵਜੀਰ ਨੇ ਸੋਚ ਕੀਤੀ ਬਈ ਹੋਵੇ ਨਾ ਤਾਂ ਏਹੋ ਜਟ ਹੈ ਜੀਹਦੀ ਗਲ ਰਾਜੇਨੇ ਮੇਰੇ ਕੋਲੋਂ ਪੁਛੀ ਹੈ। ਤੇ ਵਜੀਰ ਓਥੇ ਖੜੇ ਗਿਆ। ਜਟ ਕੋਲੋਂ ਵਜੀਰਨੇ ਰਾਜੇਦੇ ਆਨਦਾ ਹਾਲ ਪੁਛਿਆ। ਜਟਨੇ ਆਖਿਆ ਰਾਜਾ ਜਰੂਰ ਆਇਆ ਥੀ। ਗਲ ਬੀ ਮੇਰੇ ਨਾਲ ਏਹੋ ਕੀਤੀ ਸੀ। ਵਜੀਰਨੇ ਜਟ ਕੋਲੋਂ ਏਸ ਗਲਕਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਜਟ ਕਹਿਨ ਲੱਗਾ ਅੰਤਰਾ ਤਾਂ ਦੱਸੁੰਗਾ ਜੇ ਤੂੰ ਮੇਰੀ ਪਾਨੀ ਪੀਨਵਾਲੀ ਝਾਰੀ ਤੇ ਹੁੱਕਾ ਰੁਪੀਆ ਕਾ ਭਰ ਦੇ। ਵਜੀਰਨੇ ਹੁੱਕਾ ਤੇ ਝਾਰੀ ਰੁਪੀਆ ਨਾਲ ਭਰ ਦਿੰਤੀ। ਜਟਨੇ ਅੰਤਰਾ ਮਨ ਭਾਉਂਦਾ ਵਜੀਰਨੂੰ ਆਖ ਸੁਨਾਇਆ। ਵਜੀਰਨੇ ਜਾਕੇ ਰਾਜੇਨੂੰ ਸੁਨਾਇਆ ਤੇ ਅੰਤਰਾ ਠੀਕ ਠੀਕ ਰਾਜੇਦੇ ਮਨ ਲੱਗਾ। ਪਰ ਰਾਜੇਨੇ ਸੋਚ ਕੀਤੀ ਕੇ ਜਟ ਬਿਨਾ ਏਸਦਾ ਅੰਤਰਾ ਕਿਸੇਨੂੰ ਮਲੂਮ ਨਹੀ ਸੀ। ਵਜੀਰਨੇ ਓਸੇ ਕੋਲੋਂ ਪੁਛ ਕੇ ਦੱਸਿਆ ਹੈ। ਏਹ ਸੋਚ ਕੇ ਰਾਜਾ ਜਟ ਕੋਲੋਂ ਜਾਕੇ ਕਹਿਨ ਲੱਗਾ ਜਟ ਤੂੰ ਬਜ਼ਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਰਾਜਾ ਮੈ ਨਹੀ ਉੱਕਾ। ਇਕ ਭਰਾਈ ਝਾਰੀ ਤੇ ਇਕ ਭਰਾਇਆ ਹੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਰਾਜੀ ਹੁਆ। ਇਸ ਅਕਲਦਾ ਇਨਾਮ ਦੇ ਕੇ ਘਰਨੂੰ ਮੁੜ ਗਿਆ॥

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

MALWAI DIALECT

(DISTRICT BEROZEPUR FARSIL TAZILKA)

TRANSLITERATION AND TRANSLATION.

Koi	raja	sakarnũ	turna	ġada sɪ	Rah bich	ik	jat
<i>A</i>	<i>Raja</i>	<i>hunting for</i>	<i>started</i>	<i>going was</i>	<i>The way in</i>	<i>a</i>	<i>Jatt</i>
tabbe utte	hal	balhōda sɪ,	te	uhɪ	umar	sataɪ	ɾsɪ
<i>a sandy hallock on</i>	<i>plough</i>	<i>ploughing was</i>	<i>and</i>	<i>I'm of</i>	<i>age</i>	<i>seventy</i>	<i>eighty</i>
baredɪ	sɪ	Raja	usnũ	bekh ke	bolha	Jat	tũ
<i>years of was</i>	<i>The Raja</i>	<i>him</i>	<i>seen having</i>	<i>said</i>	<i>Jatt thou</i>	<i>very</i>	
ukka	Jɾt	bolha	le	raja	maĩ	nahĩ	ukka
<i>acted foolishly</i>	<i>The Jatt</i>	<i>said that</i>	<i>Raja</i>	<i>I</i>	<i>not</i>	<i>acted foolishly</i>	<i>One</i>
chalaia	tr,	ik	chalaia	tukka	Rajɪ	sun ke	
<i>propelled a (sharp) arrow</i>	<i>one</i>	<i>propelled a blunt arrow</i>	<i>The Raja</i>	<i>heard having</i>			
apne	rah	lagga	te	ɾdõ	apne	ghai	pũhoh pia,
<i>on his own</i>	<i>road</i>	<i>continued</i>	<i>and</i>	<i>when</i>	<i>in his own</i>	<i>house</i>	<i>he arrived and</i>
daiwɾ	laia	apne	ɾɾu	l olo	ɾ	brɪda	ɾmɾɾ
<i>a daiwɾ</i>	<i>held</i>	<i>his own</i>	<i>minister</i>	<i>from this</i>	<i>thing of</i>	<i>purpose</i>	<i>was inquired</i>
Waju	sun kɪ	sochã bich	pai gia	Jadõ	koi	ɾawab	uhɪ
<i>The minister</i>	<i>heard having</i>	<i>thinking in</i>	<i>fell</i>	<i>When</i>	<i>any</i>	<i>answer</i>	<i>that of</i>
samajh bich	nɪ	ɾia	tã	satã	dinã kɪ	mulhlat	mang la,
<i>understanding in</i>	<i>not</i>	<i>came</i>	<i>then</i>	<i>seven</i>	<i>days of</i>	<i>respite</i>	<i>was asked for (and) obtained,</i>
te	ɾis	pɾse	raja	os	din	gia sɪ	puchh puchha kɪ
<i>and in what in direction</i>	<i>the Raja</i>	<i>on that</i>	<i>day</i>	<i>gone</i>	<i>was</i>	<i>asked inquired</i>	<i>having</i>
ose	pase	ɾɾɾ	bɪ	tun pia	Chaldɪ	chaldɪ	
<i>towards that very</i>	<i>direction</i>	<i>the minister</i>	<i>also</i>	<i>started</i>	<i>In going in</i>	<i>going</i>	
rahɪ bich	oh	ɾɾt	ose	tara	hal ɾɾhɪ	karda	mɪha
<i>the way in that</i>	<i>Jatt</i>	<i>in that very</i>	<i>manner</i>	<i>plough</i>	<i>ploughing</i>	<i>doing</i>	<i>was met</i>
Wajune	soch	l itɪ	hai	hove	na	tĩ	cho
<i>The minister</i>	<i>by thought</i>	<i>was made</i>	<i>to</i>	<i>he may be</i>	<i>(may he) not</i>	<i>then</i>	<i>it is very</i>
ɾɾt hai	ɾihɪ	gɪ	ɾajene	meo	l olo	puchhi hɾɪ	Tɪ
<i>Jatt is</i>	<i>word of</i>	<i>word</i>	<i>the Raja</i>	<i>by me</i>	<i>from</i>	<i>inquired is</i>	<i>And the minister</i>
othe	khao	gia	Jat	l olo	ɾajune	ɾɾde	
<i>there</i>	<i>standing</i>	<i>having become</i>	<i>went</i>	<i>The Jatt</i>	<i>from</i>	<i>the minister</i>	<i>by the Raja of</i>
ɾndɪ	hal	puchha	Jat nɪ	ɪ	hɪ	'ɾɾɾ	
<i>coming of</i>	<i>the circumstance</i>	<i>was inquired</i>	<i>The Jatt</i>	<i>by</i>	<i>it was said</i>	<i>'the Raja</i>	

jarur aia thi, gal bi mere nal eho kiti si Wajurna
certainly come was, word also me of with by him made was The minister by
 jat holo es gal kī antra puchhna Jat kahin lagga
the Jatt from this word of purport was inquired The Jatt to say began,
 'antia tā dassūga je tū mārī panī pin wali jhārī te
'the purport then I will show if thou my water drinking for jug and
 hukka rupiā kha bhar dāi Wajurna hukka te jhārī rupiā
hugga rupees of fill' The minister by the hugga and jug rupees
 nal bhar ditta Jatne antra man bhaōda wajurnū
with were filled The Jatt by the purport mind nature of the minister to
 akh sunāia Wajurna jī ke rajenū
having told was caused to be heard The minister by gone having the Raja to
 sunāia te antra thik thik rājede mār
it was caused to be heard, and the purport accurately the Raja of mind
 lagga Par rajene soch kiti le 'jat bina
became attached But the Raja by thought was made that the Jatt without
 esda jntra hīsenū malum nahī si Wajurna ose
this of purport anybody to known not was The minister by that very man
 holo puchh le dassia-hai ' Eh soch kī rajī jat
from inquired having shown it is' This thought having the Raja the Jatt
 holo ja le kahin lagga, 'jat, tū bara ukka' Jāt
near gone having to say began 'Jatt, thou very acted foolishly The Jatt
 bohī, 'rajī, maī nahī ukka Ik bhārī jhārī te ik
said 'Raja I not acted foolishly One was filled the jug and one
 bhārīa hukka' Raja sun-ke rajī hua, is
was filled the hugga' The Raja heard having pleased became, this
 ākhalda inam de ke ghar nū mur gīa
wisdom of reward given having the house to returned

FREE TRANSLATION OF THE FOREGOING

Once upon a time a certain king went a hunting On the way he saw a Jatt plough-
 ing his field on the top of a sandy hillock, and he seventy or eighty years old The king
 called out to him, 'Jatt, you are a fool' The Jatt replied 'Sire I am not a fool Some
 people can shoot with sharp arrows, and others have only blunt ones to shoot with
 The king proceeded on his way When he reached home he called a darbar told his
 vizier what the Jatt had said, and asked him what the meaning of it was The vizier
 set to work a thinking, but couldn't hit on the right meaning, so he begged for seven
 days' grace and got it Then he traced the steps of the king, asking as he went where

¹ These t bās or sandy hillocks are not worth much for cultivation There are several proverbs dealing with the case
 with which they are ploughed owing to the light nature of the soil and the miserable return which comes in the shape of
 crops See for instance Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos. 6th and 7th

His Majesty had gone, and finally saw the same Jatt ploughing away on the top of his hillock. The vizier thought to himself that this was probably the fellow who had told the king the puzzling saw so he stopped there and asked him if the king had been that way lately. 'Indeed he has' said the Jatt 'and I had a talk with him'. Then the vizier asked the Jatt the meaning of what he had said, and the other replied that he would tell him if the vizier would fill his water pot and his hookah with rupees. The vizier did so, and the Jatt told him the meaning of the dark saying. Then the vizier returned to the palace and explained it to the king, who was much pleased with the explanation. But the king said to himself that the only person who could have known the meaning of the saying was the Jatt himself and that the vizier must have got it from him. So he went off to the Jatt again and again said, 'Jatt, you are a fool'. The Jatt replied 'Sure, I am not a fool. One thing, my drinking pot, and another thing, my hookah, have both been filled with rupees'. Then the king was much pleased, and after giving him a reward for his intelligence returned to his palace.

¹ The Jatts sang a song in this way: *der together form a rhymed couplet* —
ik chala a to ik chala a t lla
ik bhar a jhar te ik bhar a k lla

[No 18.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

MĀLWĀĪ DIALECT.

(NABHA STATE, DISTRICT PHUL.)

ਇਕ ਰਾਜੇਦੇ ਸਤ ਧੀਆਂ ਸਨ। ਇਕ ਦਿਨ ਰਾਜੇਨੇ ਓਨ੍ਹਾਂਨੂੰ ਆਖਿਆ ਧੀਓਂ ਤੁਸੀਂ ਕੀਦਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹੋ। ਛੀਆਂਨੇ ਆਖਿਆ ਅਸੀਂ ਬਾਪੂ ਤੇਰਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹਾਂ ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਮੈਂ ਤਾਂ ਅਪਨਾ ਭਾਗ ਖਾਂਦੀ ਹਾਂ। ਤਾਂ ਰਾਜੇਨੇ ਆਖਿਆ ਮੈਂ ਬੋਨੂੰ ਕਿਹਾ ਜਿਯਾ ਪਿਆਰਾ ਲਗਦਾ ਹਾਂ। ਛੀਆਂਨੇ ਆਖਿਆ ਤੂੰ ਸਾਨੂੰ ਖੰਡ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈਂ। ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਤੂੰ ਮੈਨੂੰ ਨੂਨ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ ਹੈ। ਤਾਂ ਰਾਜੇਨੇ ਹਰਖ ਕੇ ਆਖਿਆ ਏਹਨੂੰ ਕਿਸੇ ਲੰਗੜੇ ਲੂਲੇ ਨਾਲ ਬਿਹਾ ਦੇਓ ਦੇਖੋ ਫਿਰ ਕਿਛੁ ਅਪਨਾ ਭਾਗ ਖਾਊਗੀ। ਤਾਂ ਓਹ ਇਕ ਲੰਗੜੇ ਨਾਲ ਬਿਹਾ ਦਿੱਤੀ। ਓਹ ਵਿਚਾਰੀ ਲੰਗੜੇਨੂੰ ਖਾਰੀ ਵਿਚ ਪਾ ਕੇ ਮੰਗਦੀ ਖਾਂਦੀ ਪਈ ਫਿਰਦੀ। ਇਕ ਦਿਨ ਖਾਰੀਨੂੰ ਇਕ ਛੱਪੜ ਤੇ ਕੰਢੇ ਤੇ ਧਰ ਕੇ ਆਪ ਮੰਗਨ ਚਲੀ ਗਈ। ਤਾਂ ਲੰਗੜੇਨੇ ਕੀ ਦੇਖਿਆ ਕਿ ਕਾਲੇ ਕਾਂ ਛੱਪੜ ਵਿਚ ਬੜ ਕੇ ਬੱਗੇ ਹੋ ਹੋ ਨਿਕਲਦੇ ਆਉਂਦੇ ਹਨ। ਤਾਂ ਓਨਾਂਦੀ ਰੀਸਮਰੀਸੀ ਲਗੜਾ ਬੀ ਰੁੜ੍ਹਦਾ ਪੈਂਦਾ ਛੱਪੜ ਵਿਚ ਜਾ ਡਿੱਗਾ ਤੇ ਓਹ ਨੌਂ ਬਰ ਨੌਂ ਹੋ ਗਿਆ। ਤਾਂ ਜਦ ਓਹਦੀ ਬਹੁ ਮੰਗ ਤੰਗ ਕੇ ਆਈ ਤਾਂ ਓਹ ਆਉਂਦੀਨੂੰ ਰਾਜੀ ਬਾਸੀ ਹੋ ਕੇ ਖੜ ਗਿਆ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(NABHA STATE DISTRICT PHUL)

TRANSLITERATION AND TRANSLATION.

Ik	rajede	sāt	dhā	san	Ik	din	raje
One	Raja of	seven	daughters	were	One	day	the Raja by
unhānū	al ha	'dho	tusi	lida	bhag	khādhā ho?	
them to	it was said	'daughters	You	whom of	fortune	eating are?	
Ohhānē	al ha,	'asī	brpu,	tara	bhag	khādhā hā	Ti
The six by	it was said	'we	father,	thy	fortune	eating are	And
satminc	al ha	'maī	tā	apara	bhag	khādhā hā	Ti
the seventh by	it was said	'I	verily	my own	fortune	eating am	Then
raje	al ha	'maī	thonū	kha pira	pi na	lagdā hā?	Ohhānē
the Raja by	it was said	'I	you to	what like	dear	seeming am?	The six by
akhā	tū	sunū	khand bragi	pi na	lagdā hā		
it was said	'thou	us to	sugar like	dear	seeming art	(ie seemest to be)	
Ti	satminc	akhā	'tū	manū	nun	bargi	
But	the seventh by	it was said,	'thou	me to	salt	like	
pi na	lagdā hā	Ti	raje	hira kh k	akhā,		
dear	seeming art	Then	the Raja by	become angry having	it was said		
'ohnū	hāc langi	luk nal	bina dco	Dekho	phu	likū	apara
'this one to	some lame maimed with	many		See	then	how	her own
bhag	l haug	Ti	oh	ik	langi	n il	bina diti
fortune	she will eat	Then	she	one	lame man with	was maimed	
Oh	vichai	lunganū	khiri-vich	p il	manū	l hādi	
That	poor girl	the lame man to	a basket in	put having	begging	eating	
pi	phudi	Ik	din	khirinū	il chhappai	te	kande te
fallen	used to wander	One	day	the basket to	one pond on	the bank on	
dha k	ap	mangan	chali gi,	tī	lunganū	hā	
placed having	herself	to beg	went away,	then	the lame man by	what	
dekhā	li	lalo	kā	chhappai	vich	ba il	bagge
was seen	that	black	cloves	the pond into	entered having	white	
ho ho	nil aldc	vide han	Ti	on idā	manū	langi	
becoming becoming	coming out are	Then	them of	in imitation	the lame man		
bi	ruihdā	pada	chhappai	vich	ja	daggi,	to
too	rolling	tumbling	the pond into	having gone	fell,	and	oh

nau bar nau	ho grī	Tā	jad	ohdī	bahu	mang tang hē	ai,
fresh and well	became	And	when	his	wife	begged having	came,
tā	oh	aūdinū	raji baji	ho hē		lhar giā	
then	he	coming for	perfect healthy	become having		he stood	

FREE TRANSLATION OF THE FOREGOING

(The following folktale is current all over India. Another version of it will be found on p. 309, Vol. V, Pt. II of this Survey. It will be noticed how the opening agrees with that of the story of King Lear.)

Once upon a time there was a king who had seven daughters. One day he asked them by whose good fortune they were enjoying life. Six of them said that they did so by his good fortune, but the seventh said that it was by her own good fortune.

Then the king asked them like what did they love him. The six said they loved him like sugar, but the seventh said she loved him like salt.

Then the king burst into a fury and ordered her to be married to some maimed cripple. 'Let us see,' said he, 'how she enjoys life by her own good fortune.' So they married her to a cripple, and as is the manner of people of that class, she put him in a basket, and carried him about asking for alms.

One day she put the cripple down on the bank of a pond, and went off to beg by herself. While she was away, the cripple observed that black crows came and bathed in the tank and that when they came out their feathers were white. So he rolled and tumbled to the edge of the water and bathed as they had done. He immediately became clean and whole, and when his wife returned she found him standing there hale and hearty.

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(STATE PATIALA, THANA GOBINDGADH)

دیکھو کتے ہتھہ نال ہتھی دے چھٹی ہے ستے ہتھہ وجہ نرانی
 ہے۔ سوہن روکے دے ہتھہ جے اور حل دا بوڑا دھرا ہے۔ اویج اک منڈا
 بیٹھا ہے۔ ہالی بکارہ پُہ بھٹی نال اُٹھا ہے۔ ہل اور بلداں نوں لکے
 موہہ اندھیرے کھب وجہ پہوہکا ہے۔ سکھر دوہرے بدوس روٹی
 لہاردی ہے۔ اسپہ حوتا ڈھال دندا ہے۔ بلداں نوں ککھ پاوندا ہے آپ
 ہتھہ موہہ دھو ٹہنڈا ہو ے روٹی کھاندا ہے حقہ دندا ہے۔ بلداں نوں
 پانی پلاوندا ہے بھوڑا حرے رھندا ہے۔ بدوس ساگ لے حاندی ہے۔
 بھاہلا کم ہوندا ہے۔ ناں بکارہ اسی دھندے وجہ آتھن کر دندا ہے۔ بدس
 ناں شور کم دھندا کرنا ہے۔ دس چھے ہل اور بلداں نوں لکے کھر
 آوندا ہے۔ حرہی دا بہار لہاردی ہے۔ بلداں موہرے پاوندا ہے۔ بدوس دھار
 کڈدی ہے۔ روٹی پکاوندی ہے۔ اسپہ حار نال ہتھہ کڑاں وجہ بیٹھہ ے
 کھاندا ہے۔ پھر اس موج نال لتاں سال ے سوندا ہے کہ بادشاہاں نوں
 پھلاں دے بھارے اوتے بھی نہیں بھیاوندی *

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

MALWĀI DIALECT

(STATE PATIALA THANA GOBINDGADH)

TRANSLITERATION AND TRANSLATION.

Dekho	khabe	hatth nal	hatthi	dab chhaddi hai	sajje	hatth vichh
See,	left	hand with	plough handle	pressed is	right	hand in
purani	hai	Sohē	rokhde	heth	hugqa	aur jalda taura
ox whip	is	In front	a tree of	beneath	hookah	and water of pot
dhara hai	Utthe	ik	munda	baitha hai	Hah	bichari
placed is	There	a	child	seated is	The cultivator	the poor man
puh	phati	nal	utha hai	Hal	aur	baldānū
daon	bursting	with	risen is	Plough	and	oven
ādhare	khet vichh	phaūcha hai	Sikhar	do pahre	tivī	roti
in dark	the field in	arrived is	Highest point	at midday	the wife	bread
liyaūdi hai	Ēh	jotta	dhal dīda hai	Baldānū	kakh	
bringing is	He	plough	loosening is	The oxen to	cut grass	
paūda hai	Ap	hatth	mūh	dho	thunda	
causing to fall he is	Himself	hand	mouth	having washed	cool	
ho ke	roti	khāda hai	hugqa	pīda hai	baldānū	pani
become having	bread	eating he is	hookah	drinking he is	the oven to	water
palaūda hai	Thora	chir	pai	rahndi hai	Tivī	
causing to drink he is	A small	time	having fallen	remaining he is	The wife	
sag	le jādi hai	Bhahla	lamm	hūdi hai	Tā	bichara
vegetables	taking away is	Much	work	becoming is	Then	the poor fellow
isi	dhande vichh	atthan	kar dīda hai	Nahī tā	hor	lamm dhandā
this	occupation in	sun set	making he is	Otherwise	other	work business
karda hai	Din	chhipe	hal	aur	baldānū	le ke
doing he is	The day	on being hidden	plough	and	oxen	taken having
ghar	aūda hai	Charhida	bhar	hyaūda hai	Baldā	muhre
house	coming he is	Toddler of	load	bringing he is	The oxen	before
prūda hai	Tivī	dhar	kaddi hai	Roti	prakūdi hai	
causing to fall he is	The wife	milk	drawing is	Bread	cooking she is	
Ēh	chao nal	munde	l uryā vichh	barth ke	khāda hai	Phir
He	delight with	sons	daughters among	sat having	eating is	Again

is mauj nal lattā nīsal he sōda hai, hī badshahānū
this comfort with legs stretched having sleeping he is, that kings to
 phullāde bichhāne utte bhī nahī thīnāñdī¹
flowers of bed on even not experiencing (are)

BHATTIĀNĪ

The Bhatīs (or as they are called in the Punjab Bhattīs) are a Musalman tribe of Rajput origin which is found widely distributed over the Punjab and North Western Rajputana. They are specially strong in North Bikaner and in that portion of the Ferozepore District which is immediately adjoining. This part of the country is known as Bhattiana and one of its chief towns is the famous stronghold of Bhatner. Owing to the leading part taken by the Bhattīs in this part of the country in the beginning of the 19th century the word Bhattā became applied to all the Musalman residents of this tract and their name became almost synonymous with Rath or Pachhada—the title given to the Pachhada Musalmans (a different tribe) of the Ghaggar Valley¹.

We have seen that one of the names given to the dialect of Pañjabī spoken by the Pachhada Musalmans was Rathī and as just explained the same name is given to the dialect of the Bhattīs of Bikaner while the dialect spoken by the Bhattīs of Ferozepore is locally known as Rathaurī. The two Rathīs are not the same dialect for the Rathī of the Pachhada Musalmans is as we have seen a mixture of Powadhī Pañjabī with Western Hindī while the Rathī or Rathaurī of the Bhattīs is Malwā Pañjabī mixed with the Bagrī of North Bikaner.

It will have been observed that this Rathī is a tribal language. In the south of the Fazīlka Tahsil of Ferozepore all the inhabitants (whether Bhattīs or not) speak a language locally known as Bagrī. An examination however of the specimens of this form of speech which have been received from Ferozepore shows that it is not Bagrī at all. It is exactly the same as the Bhattī Rathī a mixture of Pañjabī and Bagrī with the latter predominating.

The Bhattīs of Ferozepore appear under various names (usually those of sub-clans) such as Wattī, Joya, Rissiwattī or Rathaurī. The last name accounts for the title Rathaurī given to their dialect in that district. It is spoken for a considerable distance up the right bank of the Sutlej in the Fazīlka and Māndot Talūks and is the same as the Rathī of Bikaner and the Bagrī of Fazīlka—simply a corrupt Pañjabī much mixed with Bagrī. The proportions of the two forms of speech differ according to locality but over the whole of these three areas the general characteristic of the language is the same and as some general name is required to include all the varieties of this mixed dialect I call it Bhattiānī from its head-quarters—Bhattiān. Under its various names Bhattiānī is reported to be spoken by the following numbers of people—

Rath of Bikaner	9 000
Bagrī of Ferozepore (Fazīlka)	56 000
Rathaur of Ferozepore	38 000
TOTAL BHATTIĀNĪ	16 000

In the year 1824 the Serampore Missionaries translated the New Testament into this dialect which they called the Bhutuner (i.e. Bhatner) Language.

As specimens of Bhattiānī I give a complete version of the Parable of the Prodigal Son in the Rathī of Bikaner, and also extracts from it in the so-called Bagrī and in the Rathaurī of Ferozepore. Finally for the sake of comparison I give a similar extract from the Serampore Bhatnerī version of 1824.

RĀTHĪ OF BIKANER

The version of the Parable here given well illustrates the foregoing remarks. The language is a mixture of Panjabi and Bagri with here and there an idiom borrowed from the Lahnda spoken to the west. Thus, take the very first line *Hek*, one, is Lahnda, *de* (plural masculine), *of*, is Panjabi, *ha* (plural masculine) is Bagri. So, elsewhere, *jasā*, I will go, is a Bagri future with a Panjabi termination, *bhag-ge*, having run, is Bagri, *khāde-ha*, they were eating, is half Panjabi half Bagri, *tusada*, your, is Panjabi, *thao*, you, is Bagri. It is unnecessary to go into further detail.

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATTIANI (RATHI) DIALECT

BIKANER STATE

हेक आदमीदे दीय पूत हा । उसदे छोटे पूत पिज्जन् अखा हे पिज्ज माल विच जीडा मेरा हिस्सा होवे मैन् देहे । उसन् तदाँ माल बाँट दीता । ढेर दहाडे नही हुए छोटा पूत सब कुज कठा करने दूर देस जाँदा रहा ओर उथे लुचपणे विचे आपणा माल गमा दीता । ओर वो सवो कुज भजा चुका तब उस देस विचे डाढा काल पया ओर वो गरीब हो गया । ओर वो उस देसदे रैणेवालेदा नोकर हो गया । ओर उसने तिसन् अपने खेच विच सूरन् चरावणन् घाला । ओर उसने उन झीलडा नाल अपणा छिठ भरणा चाता या जिनाँन् सूर खाँदे-हा । ओर कोई उसन् कुज नाहीं देता-हा । जदाँ उसन् चिता आया ओर उसँ अखा के मेरे पिज्जदे कितने मेहेनतीयाँन् फादल ठिकियाँ वणदी थी ओर असाँ भूख नाल मरदा हाँ । मैँ उठाने पीज नाल जासाँ ओर उसन् अखसाँ हे बाबा मैने बेहेस्तन् काण्ड कीती ओर तुसाडे आगे गुना कीता । असाँ फिर तुसाडा पूत कहावणे के लायक नहीं हँ । आपदे मेहेनतीयाँ विच हेकदी जागे मैन् कर-ली । तदाँ वो उठते आपदे पीजटे पासे गया । मगर वो दूर हा तदाँ पिज्ज उसन् देखते तरस कीता । ओर भाज-गे उसन् गले नाल लगाते उसन् चूमा । पुच उसदे वापन् अखा हे पिज्ज मैने बेहेस्तने काण्ड कीती ओर आपदे सामने गुना कीता ओर फिर थारे पुच तेरा कहावण लायक नहीं हँ ।

मुड़ उसदे पिऊने आपदे नोकराँनूँ अखा पुचनूँ घौगड़े अछे पधावो ओर उसदे हथ विच मुदड़ी ओर पेरें जूती घतावो ओर आपाँ खाते मजे करें । क्यूँके पुच मेरा मुयां हा मरते मुड़ आया है । खड़ी गया हा मुड़ लाभ्या है । तदाँ वो मजे करण लगे ॥

उसदा बड़ा पुच खेचच हा । जदाँ वो अमदा हुया घरदे कोल आया तदाँ बाजते नचणदा खड़का सुणा । आपदे नोकराँ विचूँ हेक नोकरनूँ आपदे कोल सदते आखा के * * * । उस अखा तेरा भीरा आया है आपदे पिऊने चंगा खाँणा कौता है इस वास्ते जो उसनूँ भला चंगा लाया है । उसने कावड़ कौती । उस घर विच आवण ना चाया । इस वास्ते उसदा पिऊ बाहार आते उसनूँ मनावण लगा । उस पिऊनूँ जवाव दीता कौ वेखो मैं इते वराँ-तूँ तुहाड़ी खिदमत करदा-हा । आपदे हुकमनूँ कदे अदुल न कौता । आप मैनूँ कदे हेक लेला भी न दीता के मैं आपदे बेलीआँ नाल खुसी करदा-हा । मगर आपदा ए पुच जो कांजरीआँदे नाल रलते आपदा सब कुज भंजा-देता जू आया उसदे वास्ते आप चंगा खाँणा कौता । पिऊ उसनूँ अखा पुच तूँ नित मेरे नाल रहेदा-है । जो कुज मेरा वो सबो कुज तेरा है । मगर डाढी खुसी करणी ठौक हाई । क्यूँके तेरा

INDO-ARYAN FAMILY.

CENTRAL GROUP

PANJABI

BHATTIANI (RAINI) DIALECT

BIKANER STATE

TRANSLITERATION AND TRANSLATION

Hek admide dov put ha Usde chhote put piunū
One man of two sons were Them of 1, the younger son father to
 akha he piu mal vich jera meia hisa hove mai nū
it was said O father property in as much n y s' are may be me to
 dehe Us nū tadā mal bāt dīta Dher dīhare nahī
give Him to then property having divided was given Many days not
 hue chhota put sab kuj kathī kaine dū des
became the younger son all whatever together made having a far country
 jāda iaha or uthe lūhpne vich apnī māl guma dīta
went away and there riotousness in his own property was squandered away
 Ōi vo sibo kuj bhaja chuka trib us des viche dadha
And I e all-whatever had wasted completely then that country in a great
 hal paya ōi vo garib ho gaya or vo us desde ianewaleda
famine fell and I poor became and I that country of an inhabitant of
 nohni ho gaya Ōi usne tīsū apne kheti vich sunū chriawannū
servant became And him by him as for his own field into some to grazing for
 ghala Ōi usne un chhīha nal apna didh bharna
it was sent And I(m by(sic) those hushs with his own belly to fill
 chata tha jūnū sui khāde ha, or loi usnū kuj nahī
wishing was which to some eating-were, and anyone him to anything not
 deta ha Jādā usnū cheta aya or usāi akha he mere
giving was Then I(m to sense came and by him it was said that 'my
 piude kitne mehanatīyōnū phadal tihīyā bandī thi or
father of low-many labourers to superfluous bread being prepared was and
 aśā bhukh nal mardā hā Maī uthne piu nal jāsā or usnū
I hunger with dying am I arisen having father near will go and him to
 akhāsā he baba maine behestnū kand kiti ōi tusade age
I will say O father, me by heaven em was done and you of before
 guna kita, aśā phir tusada put kahawane ke layak nahī hī,
offence was done, I again your son being called of worthy not am,
 apde mehanatīya vich hekdī jage mainū kar lo'' Tadā wo
your own labourers-in one of in-place me to make'' Then he

uthte ap de piudē pase giya Magai wo dur ha tida
 on aisi ig his own father of near went But he far was then
 piu usnū dekhete taras kita oi bhaj ge usnū
 by the father I am to on seeing compassion was done, and un laving I am to
 gale nal lagate usnū chuma Puti usde bapnū
 the neck on on applying him to it was kissed By the son his father to
 akha he piu maine beheste kand kita oi apde
 it was said O father me by heaven to sin was done and Your Honour of
 samne guna kita or phn thale puti tera kuhawan larik
 before offence was done and again to you son thy to be called worthy
 nahī hū Mui usde piu ne apde nokranū akha 'putrū
 not I am But his father by his own servants to it was said the son to
 thigre achhe padhavo oi usde bath vich mudadi oi peiō juti
 a robe good cause to wear and his hand in a ring and on feet shoes
 ghatavo oi apā khate mije karē kyū ke puti mera
 put and we all eating merriment may make because that the son my
 muya ha maite muu aya hai khari gaya ha mur labhya hai 'Tadā
 dead was on dying again come is, lost gone was, but found is' Then
 wo maje karan lage
 they merriment to do began

Usda bada puti khetiaach ha Jadā wo amda huya gharde kol
 His elder son field in was When he while coming house of near
 aya tadā bajte nachanda kharka suna Apde noliā vichū
 came then in-muscling dancing of noise was heard His own servants from among
 hek nokarnū apde kol sadte akha he * * * Us
 one servant to himself of near in calling it was said that, * * * By him
 akha 'tera bhua aya hai, apde piune changa kharā
 it was said 'thy brother come is Your Honour of father by good feeding
 kita hai, is waste jo usnū bhala changa ladya hai' Usne kharā
 done is' for this reason that him to good well obtained is' Him by anger
 kitī us ghar vich awan na chaya Is waste usda
 was made by I am house in coming not it was wisd For this reason his
 piu bahar ate usnū manawan laga Us piunū jawab
 father out in coming I am to to persuade began By I am the father to reply
 dita I vich ho māi ite varā tū tubadi khidmat karda ha
 was given that see I so many years from you service doing was,
 apde hukamnū kade adūl na kita Ap
 Your Honour of order to ever disobedience not was done By Your Honour
 piunū kade hek lela bhī na dita ke māi apde behā nal
 me to ever one I did even not was given that I my own friends with

khusi harda ha Magai apdi e putr jo kanyriāde
pleasure right have made But Your Honour of this son, who has lots of
 nal ralte apdi sab kuj bhanja deta ju
with in living Your Honour of all anything squandering (was), as soon as
 aya usde waste ap changa khāna kita' Piu
he came him of for by Your Honour good feast was-made' By the father
 usuū akha putr tū nit meic nal riheda hri, jo kuj meia
him to it was said, 'son thou always me of near living art whatever mine
 vo sabo kuj tera hai, magri dadhi khusi kairi thik hai,
that all anything thine is, but much rejoicing to do proper is,
 'kyū ke tera bhira muya huwa mur ji aya hri, khuri gya ha
because that thy brother dead was, again alive has become, lost was
 mun labh gaya hai'
again found is'

SO-CALLED BĀGRĪ OF FEROZEPORE.

Fifty-six thousand people are reported to speak Bāgrī in the Fazilka *Tahsil* of the Punjab District of Ferozepore, along the Bikaner border. An examination of the specimens sent shows that this dialect has none of the typical Bāgrī characteristics, such as the genitive in *gō* and the like. It is bad Pañjābī, like the Raṭhī of Bikaner mixed with some Bāgrī forms. No importance attaches to this mixed dialect, and it will suffice to give as an example of it a brief extract from a version of the Parable of the Prodigal Son in transliteration only. The original was written in the Persian and also in the Gurmukhī character.

[No. 21.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

BHATTIĀNĪ (SO-CALLED BĀGRĪ) DIALECT. (DISTRICT FEROZEPORE, TAHSIL FAZILKA.)

Ek mānas-rā dē bēṭā hā. Wā-miā chhōrō bēṭō bāp-nē
A man-of two sons were. Them-in-from (the-) younger son father-to
 kahiō, 'ō bāp māl-rā hisā jikā āvē mi-nē dē.
said, 'O father property-of share which comes (-to-me) me-to give.'
 Janā pāchhē bi-nē māl-rā pāti bāṭ-dinī. Thōrē
Then afterwards them-to property-of shares was-divided. A-few (days)
 pāchhē chhōṭakīō bēṭō saglō dhan-māl bhēlō kar-kē
after the-younger son the-whole property collected having-made
 dūr dēs-nē uṭh-giō. Bāṭhē āpnō māl harāmakārī-mai
a-far country-to having-arisen-went. There his-own property debauchery-in
 khō-diō. Janā saglō māl khō-dinō, bī dēs-rē ēk
was-wasted. When whole property was-wasted, that country-to a
 bhāgwān-kē jā-lāgiō. Bā-nē apnē khēt-mai sūr
wealthy-man-in-of having-gone-he-was-joined. Him-by his-own fields-in swine
 charāw bhājiō. Bai-rē jī ḍabkiō ki ai chhūtka-hī khā-lī,
to-graze he-was-sent. His desire arose that these husks-even I-may-eat,
 jikā sūr khai-hai; ki bi-nē aisō bhī kō-milē-nī.
which swine eating-are; for him-to such even at-all-were-given-not.

RATHAURĪ OF FEROZEPORE

The Rathaaurī of Ferozepore is even more of a mixture than the so called Bagri. The foreign element is rather Bikanerī than true Bagri as is shown by the use of *chha*, to mean is. A short extract from a version of the Parable in transliteration only will be quite sufficient.

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP

PANJABI

BHATTIANI (RATHAURI) DIALECT

(DISTRICT FEROZEPORE, TAHSIL FAZILKA)

Ikhe guwa 1e dī beta sī On ma le chhota beta bapene
A man to two sons were Them in from younger son the father to
 kaho male malhe jutna hussu manc awa chhai u manc deo'
said property in from how much share me to coming is that me to give'
 I mal wand dino-chhai Thora dine maĩ saio māl
By him property having divided given is A few days-in whole property
 kattho karte du desne le gio Apno mal bhairi
together in making far country-to le took away His own property all
 lachehe maĩ utte gal dino Jadē gal dino utte dese
belaviour in there was wasted When it was wasted, there in the country
 sabukare dhore nokar ho gio chhi Unne kahio ja le suranne
a rich man near servant he become was Him by it was said gone having sown
 wāhi mahi chraia ha' Oh ro ji kido unhū chbharūne khate
field in graze' Him of heart was made those very husks in eating
 apna dhad bhai lai jinhunū sui khate Une as bhi nihī
his own belly le-may fill, which sown used to eat Him to such even not
 milte
were being got

BHĀTNERĪ

Finally I give (also in transliteration) a similar extract from the version of the Parable as it appears in the Serampore translation of 1824. It will be seen that its general character is the same as that of the preceding specimens.

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATTIANI (BHĀTNERĪ) DIALECT

(Serampore Missionaries, 1824)

Kaī manakhde doī grbhau handa Phei bā māy ta chhotode
A certain man to two sons were Then them in from by the younger
 bhayjnu akhya hē bhayj mayadi jo pātī praddi
the father to it was said 'O father the property of what share falling (is)
 ba rē do Phai ū bāde kol mayadi pāyā hā
that to us give Then by him them of near the property of shares were made
 Phei ghna dan na huyā ta chhotodo grbhau apro saio bhelo
Then many days not becoming from the younger son his own all together
 l aīaī dur deśnu paio gyo Phai utha rang ris mē jū
having made a far country to went away Then there debauchery in having lived
 apni mayā udai di Tnd ūdi saīi khut-gayā ta
his own property was squandered Then him of all (property) wasted being gone on
 ū deś mē ghano hādo hāl padīyo Phei u ghataw mē prdan
that country in a very heavy famine fell Then he went in to fall
 lagyo Pher u jayai ū dūdo hāī brstī balēde nal
began Then he having gone that country of a certain village of with
 mil gavo Phei ū suwari chāiawan live apne khet mē ūnu
was joined Then by him swine feeding for his own field in him to
 pathyo Phei suwari jo khānda hāndi ū chhāndā ta ū
it was sent Then the swine what eating were those husks by by him
 apno pet bhāian chayō Pher l u ūnu na diya
his own belly to fill it was wished Then by anyone him to not they were given

PAÑJĀBĪ MERGING INTO LAHNDĀ

The district of Lahore lies on both sides of the river Ravi. On the east side (in the Bari Doab between the Ravi and the Sutlej) the dialect of Pañjābī spoken is Majhī. On the west of the Ravi (in the Rechna Doab between the Ravi and the Chenab) the Lahore dialect of Pañjābī shows signs of the increasing influence of Lahnda.

It has already been remarked that the old form of speech from which Lahnda is derived must once have extended far to the east beyond its present territories. In the Eastern Punjab this language has been overlaid by a language belonging to the Central Group and the resultant language is that now known as Pañjābī. As we go westwards from the Gangetic Doab relics of the original Lahnda basis become more and more evident. We have already met some noteworthy instances in the Majhī dialect which is admittedly the best and purest form of Pañjābī. When we cross the Ravi into the Rechna Doab the Lahnda basis becomes much more in evidence, and the conventional boundary line between Lahnda and Pañjābī after crossing the district of Gujrat runs nearly north and south through this Doab starting at about Ramnagar in Gujranwala on the Chenab and running due south to the northern corner of the Montgomery district. Thence it continues its course due south (crossing the Ravi on its way) to the southern corner of the latter district on the banks of the Sutlej. A part of that portion of the Montgomery district which lies to the east of this conventional line is thus in the Bari Doab, but linguistically it belongs to the north east of the Rechna Doab.

The line described above is a purely conventional one adopted for this Survey. Everywhere in India we meet with instances of languages merging into each other, but nowhere in India do we find the merging so gradual as that which takes place between Lahnda and Pañjābī. The wave of the language of the Central Group, which at first overwhelmed the most eastern Lahnda, gradually lost its force as we go westwards allowing the Lahnda basis to become more and more evident. The wave extended to the west of the line just described but by this time it was so shallow and had lost so much power that the language is no longer Pañjābī coloured by Lahnda but rather Lahnda coloured by Pañjābī. We may roughly put this line as indicating the boundary between these two conditions of affairs but in the country near this line on each side the local pronunciation is so indefinite that it may with equal correctness be classed with either language and many authorities may claim that the language spoken immediately to the west of it in Gujranwala and Montgomery is Pañjābī and not Lahnda. Such a claim I do not oppose. The circumstances of the case make opposition out of the question. On the other hand the line I have drawn is a convenient one and roughly shows the western boundary of Pañjābī.

To the east of this line we have first the north eastern half of the district of Gujrat then in the Rechna Doab the district of Sialkot half the district of Gujranwala the trans Ravi portion of Lahore and a small portion of Montgomery. Crossing the Ravi into the Bari Doab we have to the east of the line the eastern half of the Montgomery district roughly corresponding to the *Lalsais* of Dipalpur and Pak Pattan. Over the whole of this tract the language is the same — Pañjābī with a strong infusion of Lahnda. I give three specimens — one from West Lahore another from

Sialkot, in the north of the tract, and another from Pak Pattan of Montgomery, in the extreme south.

When the boundary line touches the Sutlej at the southern corner of Montgomery, it follows that river for a few miles and then crosses Bahawalpur, so as to include the north-eastern corner of that state. Here the language is the same as that of Pak Pattan and no specimen of it is necessary. This concludes the review of Panjābī merging into Lahnda.

We may estimate the number of speakers of this mixed dialect as in the table given below. The figures for Gujranwala include about 155,000 speakers of Panjābī from other parts of the province who have settled in the Chenab Canal Colony, most of them probably speak Mājhi. As given the figures have been revised by the local officials since the Rough Lists of Languages spoken in the Panjab were published. So also the Bahawalpur figures are revised ones—

North-East Gujrat	457,200
Sialkot	1,010,000
East Gujranwala	505,000
Trans-Ravi, Lahore	17,398
East Montgomery	292,426
North Bahawalpur	150,000
TOTAL	<u>2,432,024</u>

The Lahore figures in the above seem to be too small, but I have no means of checking them, and the loss is probably balanced by the number of Chenab Canal colonists who speak Mājhi.

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CUMMINGS, REV. T. F., AND GRAHAM BALEY, REV. T.,—*Panjābī Manual and Grammar: a Guide to the Colloquial Panjābī of the Northern Panjab. Calcutta, 1912.* (Under the name 'Northern Panjab' are included the Districts of Sialkot, Gujranwala, Lahore, Gujrat, and Ferozpur, with parts of the adjoining Districts.)

PAÑJĀBĪ OF WEST LAHORE

Directly we cross the Ravi into the western portion of Lahore district we find that the Lahnda basis of Pañjabī makes itself much more strongly felt. There are also a few local peculiarities. As a specimen of the dialect of this part of the Lahore district I give a version of the Parable of the Prodigal Son, which offers several instructive forms.

In pronunciation we may notice the total absence of the cerebral *l*, as is also the case in the Pañjabī of the Majha. The cerebral *n* is very capriciously used. Thus, we have *gawan* and *nachchan* in the same sentence. The vowel scale in some words is irregular. The root *śah*, *śamran*, is sometimes spelt *śah*, sometimes *śih*, and sometimes *śah*. Compare the *śeh* of the Lahnda of Shahpur.

In the declension of nouns we may note that the postposition of the agent case is *ne*, not *na*, which is very often omitted (as in Lahnda). *Ne* is also occasionally used instead of *nā*, as the sign of the dative. Thus, *naulā ne aḥṭa*, he said to the servant.

In the pronouns we have *tū* used for the agent case singular, as well as for the nominative. Thus, *tū nās ditte*, thou gavest a feast. *Asā* and *tusā* are often used for the nominative to mean 'we' and 'you,' respectively. The usual word for 'he' is the Lahnda *o*, with an oblique singular *us* or *un*. In *īdhe* for *īde*, of this one, we have a transposition of the aspirate. 'Own' is *apna*, not *apna*. The relative pronoun is *jeia* (cf. Lahnda *jekra*). 'What?' is *lih*.

The verb substantive regularly takes the Lahnda forms, thus, we have *hūn*, they are, *aḥa* or *ha*, he was. Sometimes we find *je* used to mean 'he is' or 'they are'. In the finite verb we have both the Lahnda form of the future as in *athusā (ga)*, I will arise, and the Pañjabī one as in *rahāga*, I will remain.

Now and then we find instances of pronominal suffixes attached to verbs, exactly as in Lahnda. Thus *ditte*, given by thee. The Lahnda present participle is also common. Thus, *lāi ēda* for *lāi da*, doing.

We also find instances of the Lahnda negative verb substantive, as in *nahā*, he was not.

There are also a number of Lahnda expressions. Such are the use of the root *cha*, raise, prefixed to a verb in order to intensify its meaning. Thus, *cha kṛta*, was done, *cha jan*, consider. So also we may quote (among others occurring in the specimen) as typical Lahnda expressions *hāl*, one, *thigra*, a garment, *lawn*, angry, *hatthō*, on the contrary.

Mr. Newton, on page 33 of his *Panjābī Grammar* states that, in the Lahore district, the word *ne* is often used redundantly. Thus, *śh bē aḥḥ ditte sa ne*, thus too he said. I have not met any examples of this in the specimens. It is a question whether in such cases, *ne* is not, like *je*, a pronominal suffix. Lahnda has *ne* for the second and third persons plural, and it is quite possible that, in Lahore, it may also be used for the singular. In Kashmiri, which is closely related to Lahnda, *an* is used for the singular of the pronoun of the third person.

¹ See the remarks on p. 629.

[No. 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI.

DIALECT OF NORTH-EAST OF RĀCHNA DOAB. (DISTRICT LAHORE, TAHSIL SHARAFPUR)

ਹਿੱਕ ਆਦਮੀਦੇ ਦੋ ਪੁਤ੍ਰ ਆਹੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਪਿਉਨੂੰ ਨਿੱਕੇ ਆਖਿਆ ਪਿਉ ਜੋ ਮੇਰਾ ਹਿੱਸਾ ਰਿਜ਼ਕ ਵਿੱਚ ਹੈ ਓ ਵੰਡ ਦੇ। ਉਸਨੇ ਅਪਨਾ ਮਾਲ ਦੁਹਾਂਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬਾਹਲੇ ਇਨ ਅਜਾਂ ਨਹੀਂ ਹੋਏ ਨਿੱਕੇਨੇ ਸਾਰਾ ਮਾਲ ਇਕੱਠਾ ਚਾ ਕੀਤਾ ਕਿਸੀ ਦੂਰ ਮੁਲਕ ਲੇ ਕੇ ਵਾਂਞਾ ਰਹਾ ਤੇ ਉਥਾਂ ਛੇੜੇ ਕੰਮਾਂ ਵਿੱਚ ਮਾਲ ਵਿੰਵਾਇਆ। ਜਿਸ ਵੇਲੇ ਹੱਛੇ ਮਾਲ ਉਸਨੇ ਲਾ ਲਿਆ ਵੱਤ ਉਸ ਮੁਲਕਦੇ ਵਿੱਚ ਬੌਹ ਕਾਲ ਪੈ ਗਿਆ। ਵੱਤ ਉਸਨੂੰ ਲੋੜ ਪਵਨ ਲੱਗੀ। ਵੱਤ ਓ ਗਿਆ ਉਸ ਮੁਲਕਦੇ ਹਿੱਕ ਸ਼ਾਹਰਦੇ ਆਦਮੀਦੇ ਨਾਲ ਨੌਕਰ ਰਾਹ ਪਿਆ। ਉਸਨੇ ਉਸਨੂੰ ਸੁਰਾਂਨੂੰ ਚਾਰਾਵਾਨ ਵਾਸਤੇ ਪੈਲੀਆਂ ਵਿੱਚ ਘੱਲਿਆ। ਜੇੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਆਹੇ ਓ ਵੀ ਵਿੱਢ ਰਾਜ਼ੀ ਹੋਕਰ ਭਰ ਲੈਂਦਾ। ਜਦ ਉਨਨੂੰ ਸੁਰਤ ਆਈ ਉਸ ਆਖਿਆ ਮੇਰੇ ਪਿਉਦੇ ਨੌਕਰ ਕਈ ਹਿਨ ਓ ਰੱਜ ਕੇ ਖਾ ਭੀ ਲੈਂਦੇ ਹਿਨ ਤੇ ਵਧਿਆ ਭੀ ਰਹੁੰਦਾ ਹੈ। ਮੈਂ ਭੁੱਖ ਨਾਲ ਪਿਆ ਮਰਨਾਂ ਹਾਂ। ਮੈਂ ਉਨਿਸਾਗਾ ਤੇ ਵੱਧ ਪਿਉ ਕੋਲ ਵਾਂਦਾ ਰਹਾਗਾ ਤੇ ਉਨਨੂੰ ਆਖਾਂਗਾ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਤੇ ਤੇਰਾ ਭੀ ਕੀਤਾ ਮੈਂ ਇਸ ਗਲ ਜੋਗਾ ਨਹੀਂ ਰੈਹ ਗਿਆ ਜੋ ਤੇਰਾ ਪੁਤ੍ਰ ਮੈਂ ਸਦੀਵਾਂ। ਮੇਂਨੂੰ ਵੀ ਅਪਨਾ ਹਿੱਕ ਨੌਕਰ ਚਾ ਜਾਨ। ਵੱਤ ਓ ਉਠਿਆ ਤੇ ਅਪਨੇ ਪਿਉ ਵਲੇ ਗਿਆ। ਅਜਾਂ ਓ ਵੇਰ ਦੂਰ ਆਹਾ ਉਨਦੇ ਪਿਉ ਉਸਨੂੰ ਵੇਖ ਲਿਆ ਉਨਨੂੰ ਤਰਸ ਆਇਆ ਤੇ ਭੱਜ ਵਗ ਗਿਆ ਤੇ ਉਨਨੂੰ ਗਲ ਵਿਚ ਲਾ ਲਿਆ ਤੇ ਉਮ ਲਿਆ। ਪੁਤ੍ਰ ਉਨਨੂੰ ਆਖਿਆ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਹੈ ਤੇਰਾ ਭੀ ਕੀਤਾ ਹੈ ਤੇ ਹੁਨ ਤੇਰਾ ਪੁਤ੍ਰ ਸਦੀਵਾਂ ਜੋਗਾ ਨਹੀਂ। ਵੱਤ ਪਿਉਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਆਖਿਆ ਚੰਗੇ ਥਿਗੜੇ ਕੱਢ ਲੇ ਆਓ ਤੇ ਉਨਨੂੰ ਪਾ ਦੇਓ ਈਧੇ ਹੱਥ ਵਿੱਚ ਮੁੰਦਰੀ ਘੱਤੋ ਤੇ ਪੈਰਾਂ ਵਿੱਚ ਜੁੱਤੀ ਪਵਾਓ। ਆਓ ਖਾ ਲਈਏ ਤੇ ਰਾਜ਼ੀ ਹੋਈਏ ਏ ਮੇਰਾ ਪੁਤ੍ਰ ਮਰ ਗਿਆ ਹਾ ਜੀਂਦਾ ਹੋ ਗਿਆ ਹੈ ਤੇ ਖਜ਼ੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ। ਤੇ ਓ ਖੁਸ਼ ਹੋਵਨ ਲੱਗੇ॥

ਤੇ ਉਂਦਾ ਵੱਡਾ ਪੁਤ੍ਰ ਪੋਹਲੀਆਂ ਵਿੱਚ ਗਿਆ ਆਹਾ। ਜਿਸ ਵੇਲੇ ਓ ਆਇਆ ਤੇ ਘਰਦੇ ਨੇੜੇ ਆਇਆ ਉਸਨੇ ਗਾਵਨ ਤੇ ਨੱਚਣ ਸੁਣਿਆ। ਉਸ ਹਿੱਕ ਨੌਕਰਨੇ ਆਖਿਆ ਤੇ ਪੁਛਿਆ ਤੇ ਕੀਹ ਹੈ। ਉਸਨੇ ਉਨਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਿਰਾ ਆਇਆ ਹੈ ਤੇਰੇ ਪਿਉਨੇ ਨਿਆਜ ਇਸ ਵਾਸਤੇ ਦਿੱਤੀ ਹੈ ਤੇਰਾ ਭਿਰਾ ਬੇਰ ਮੇਹਰ ਨਾਲ ਆਇਆ ਹੈ। ਓ ਕਾਵੀਰ

ਹੋਇਆ ਤੇ ਅੰਦਰ ਨਹਾਂ ਜਾਂਦਾ। ਇਸ ਵਾਸਤੇ ਉਂਦਾ ਪਿਉ ਬਾਹਰ ਨਿਕਲ ਆਇਆ ਅਤੇ ਉਂਦੀ ਮਿੰਨਤ ਕੀਤੀ। ਉਸ ਪਿਉਨੂੰ ਆਖਿਆ 'ਦੇਖ ਮੈਂ ਬੋਹ ਵਰ੍ਹੇ ਤੇਰੀ ਪਿਦਮਤ ਕਰੇਂਦਾ ਰਿਹਾ ਹਾਂ ਤੇਰਾ ਆਖਿਆ ਕਦਾਂ ਮੈਂ ਨਹੀਂ ਸਿੱਟਿਆ ਤੇ ਹਿੱਕ ਲੇਲਾ ਵੀ ਨਾਂ ਦਿੱਤੋਈ ਅਪਨਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਮੈਂ ਖੁਸ਼ੀ ਕਰੇਂਦਾ। ਜਿਵੇਂ ਤੇਰਾ ਏ ਪੁਤ੍ਰ ਆਇਆ ਹੈ ਜਿਸ ਸਾਰਾ ਮਾਲ ਤੇਰਾ ਕੰਜਰੀਆਂ ਤੇ ਗਵਾਇਆ ਹੈ ਉਂਦੇ ਵਾਸਤੇ ਹੱਥੋਂ ਤੂੰ ਨਿਆਜ ਦਿੱਤੀ। ਉਸਨੇ ਉਨਨੂੰ ਆਖਿਆ ਤੂੰ ਹਰ ਵੇਲੇ ਮੇਰੇ ਕੋਲ ਹੋ'। ਜੇਜ਼ਾ ਮੇਰਾ ਮਾਲ ਹੈ ਸਾਰਾ ਤੇਰਾ ਹੀ ਹੈ। ਅਸਾਂਨੂੰ ਹਿੱਕ ਗਲ ਲਾਇਕ ਆਹੀ ਜੇ ਖੁਸ਼ੀ ਕਰੇਂਦੇ ਏ ਖੁਸ਼ ਹੋਂਦੇ ਇਸ ਵਾਸਤੇ ਕਿ ਭਿਰਾ ਤੇਰਾ ਮਰ ਗਿਆ ਆਹਾ ਔਰ ਵੱਤ ਜੀਵਦਾ ਹੋ ਗਿਆ ਹੈ ਓ ਖਜ਼ੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ ਹੈ॥

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

DIALECT OF NORTH EAST OF PESHAWAR DOAB (DISTRICT LAHORE, TAHSIL SHARAPUR)

TRANSLITERATION AND TRANSLATION.

Hikk admī de do putī ahe Unhā vichchō piunū
 One man of two sons were Them from among the father to
 nikke ikhā, 'piu, jo māi hussā rikh vichch hū, o
 by the younger it was said, 'father, that my share wealth in is, that
 wand de Usne apnī mal dubānū
 having divided give Him by his own property both to
 wand ditta Bahle dūn ajā nahī hoe nikkene
 having divided was given Many days yet not became the younger by
 sāra mal ikatthā chā hitā hīsi dūi mulk
 the whole property together was made, a certain distant country
 le ke vādha rihī, te utthā bhairē kammā vichch
 taken having (as) a sojourn ne remained and there bad doings in
 mal vichchā Jis vele habbhō mal usne lī hā
 property was wasted (At) what at time the whole property him by was spent,
 watt us mulkde vichch baūh khal prū-gia Watt usnū lōi,
 then that country of in great famine fell Then him to need,
 pawān laggi Watt o giā, us mulkde hikk shahārde admīde
 to fall began Then he went that country of one city of man of
 nāl nūkai rih pīa Usne usnū suānū chāiawan waste
 with servant he remained. Him by him to swine to the feeding for
 pāihā vichch ghallā Jēi chhullī su khādē rē, o vī
 the fields in it was sent What hushes the swine eating were, he also
 dhiddh iazī hō kar bhū līdā Jad unnū sut rī, us
 belly happy become having used to fill When him to senses came, by him
 akhā 'mēre piude naukar kī hū, o iajj kē hī
 it was said, my father of servants many are, they satiated being eating
 onī lāidē hū, te vadhā bhī rihūda hū Māī bhukh hī
 also taking are and surplus also remaining is I hunger with
 pī mūnā hā Māī utthāgā te vaddh pīu hōl nādī rihāgā,
 fallen dying am I rise will and then the father near I will go forth,
 te unnū ikhāgā, pīu, māī Khudāda gunah bhī hitā te
 and him to I will say father, by-n e God of sin also was done and

tera bhi kita, mārī is gal juga nahī rah gra jo tera
of thee also was done, I this thing worthy not remained that thy
puti māī sadīwā, māīnū vī apna hikk naukar cha jan''
son I may be called, me to also thine own one servant consider''

Watt o uṭha te apne piu wale gra Ajī o dha
Then he rose and his own father towards went Yet he a great
dūr aha, unde piu usnī vakh ha unnī tās aia te
distance was, his by father him to it was seen him to pity came, and

bhāj wag gra te unnū gal vich la ha te chhum
having run he went and him to neck with it was applied, and I see

ha Puti unnū il ha, 'piu, māī Khudāda gunah
was taken By the son him to it was said 'father, by me God of sin

bhi kita hai, tera bhi kita hai te hun teri puti sadīwā juga
also done is, of thee too done is and now thy son to be called worthy

nahī Watt piunc apne naukarānū al hī, 'change
I am not' Then the father by his own servants to it was said, 'good

thagr kaddh lē a te unnū pa deo, ydhe hatth vichch
clothes having taken out bring and him to put on, his hand in

mundri ghatto, te pairā vichch jutta pawao, so kha lai, te
ing put, and feet in shoes put on, come, we may eat, and

rari hoie, e mēi puti māi gra rī ydha ho gra hai, te
happy let us become, this my son dead gone was alive become is, and

khari gra ihī, te bhbb pia Te o l hush howan lage
lost gone was and found is Then they happy to become began

le unda wadda puti pulhā vichch grī ahī Jis vāle
And him of the elder son the fields in gone was At which at time

o aia, te ghaidi nūc nūc usne gawar te nachehar
he came and the house of near came him by singing and dancing

suma Us hikk naul nūc il hī te puchha, 'c
was heard By him one servant to it was said and it was asked, 'this

kāh hai? Usne unnū al hī, 'terī bhī bī hī hai, tero
what is? Him by him to it was said thy brother come is thy

piunc nūc is vāle diti hai terī bhī l hā mchī rī rā hai'
father by feast it is reason for given is thy brother safety with come is'

O lavi hoia, te undar nahī jūda Is vāle undā
He angry became, and under not (was) going This sea on for is

pu bīhai nikal na, te undī - munnat l hī l s
father outside out came, and I am of remonstrance was made By I am

piunū ikhī, 'dā h, mātī bāṭh wāle terī l hdmrē l mādī
the father to it was said, 'see I many years thy were doing

rīha hā tera akhīa kadā māī nahī sittīa te
remained was, thy what was said ever by me not was thrown down and
 hukh lēla vī nā dittoī apnīa belā nāl māī khushī
one had even not was given by thee my own friends with I happiness
 karēda Jivē tera e putr rīa hai jis sīa mal
might have-made When thy this son come is by whom the whole property
 tera kaffīrīa te gawāia hai unde waste hatthō tū māz
thy has lots with wasted is him of for the sake on the contrary by thee a feast
 ditta Usne unnū akhīa tū har vele mere kol
was given Him by him to it was said thou at every time me near
 hē, jera mera māī harī sara tera hī hai asānū hukh
art, whatever my property is the whole thine also is is to one
 gal laik ahī je khushī karēde te khushī
thing proper was that happiness we should have done, and happy
 hōde, is waste hī bhīra tera māī gīa aha aur vatt
should have been, this for that brother thy dead gone was and again
 jīvda ho gīa hai, o kharī gīa aha te labbh pīa hai
alive become is, he lost gone-was, and found been-is

PAÑJĀBĪ OF SIALKOT, EAST GUJRANWALA, AND NORTH-EAST GUJRAT

The conventional boundary line between Lahnda and Pañjabī starts at the north end of the Pabbi range in Gujrat, and, entering Gujranwala at Ramnagar, divides that district into two nearly equal parts. The tract to the east of this line embraces the whole of Sialkot, the eastern half of Gujranwala, and the north east of Gujrat. On the east it has the Majhi Pañjabī of Gurdaspur, on its south, the mixed dialect of West Lahore just described.

The dialect of this tract has been fully described by Mr. Grahame Bailey and Mr. Cummings, in the works referred to on p. 741. It closely resembles that of West Lahore, and as a specimen I give a short folktale from Sialkot, written in the Persian character, with transliteration and translation.

We may note the following peculiarities in the specimen, nearly all of which are due to the influence of Lahnda. There is a strong tendency to drop the letter *h* after an accented syllable,¹ and even elsewhere. Thus, *īd'e*, for *īahe*, they remained, *e* or *he*, is, and so on. We see the origin of the standard Pañjabī present participle in *na* instead of *da* in the word *dēḍa* or *denna*, giving. All over Indo Aryan India, a *d* preceded by a nasal may optionally be pronounced as *n*.

In the declension of nouns, the postposition of the genitive is treated as in Lahnda, so that we have *diā* or *deā* instead of *de* agreeing with a masculine noun in the plural.

The pronouns present some irregularities. 'Our' is *sadda*, *asāḍḍa* or *asadda* (Mr. Bailey gives *sadda*). 'You' is *tusadda* or *tohadda* (Mr. Bailey gives *tuhadda*). The oblique form singular of the pronoun of the third person is *os* (as the oblique form singular of *ih*, this, is *es*), and its oblique plural is *onā* or *ohnā*. *Jera* or *jehrā* is 'who,' with *jis*, or the Malwai form *jit*, for its oblique singular.

The following forms of the verb substantive occur,—*ā*, or *hā*, I am, we *ue*, *ē*, thou art, *e*, or *he*, he, she, it is, *san*, or *haisan*, they were.

For further particulars, the student is referred to the very full details given in the Grammars already referred to.

¹ See the remarks on p. 678.

[No. 25.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ.

DIALECT OF NORTH-EAST OF RECHNA DOAB.

(DISTRICT, SIALKOT.)

ساڈا رڈا مہر مٹھ ہویا اے - اوسنے آکھیا کہ میرا نان جہاں
 رچ مشہور رئے - بادشاہ اکبر نے اوسدے پاسون لڑکیدا ساک منگیا -
 اوس اگن آکھیا تون بادشاہ اے - مین زمیندار آن - ساڈا تَساڈا بر
 نہین مہدا - اوس آکھیا ٹینون ایس گل رچ کی اے - میرا دل
 ایا اے - جس وقت اوسنے ساک دینا جا کینا تان اوسنے آکھیا میرے
 گھر آڈھوگ - اونان ند میل منڈل آکٹھا کینا - اوس آکھیا بادشاہ
 میری لڑکیدا ساک منگدا اے - توہاڈی کی صلاح ھ - کسے آکھیا
 دیتے ہان تے کسے آکھیا نہین دیدیندے - باہنیاں نے کہیا کہ دیندے
 ہان - اونان ساک دیدتا - بادشاہ آڈھوگا - مہر مٹھ نے سارے
 پورا بلاے روٹی کھران واسطے اور جنچ دی خدمت واسطے - گج چت
 بادشاہ ول گئے - چت رت رت دو راتیں مہر مٹھ دے گھر رئے اونے
 کسے آکھیا کہ گج دیئے کہ آساندا نان رئے - بادشاہ ول جیڑے لوک
 آے سان اونان نال وی مراسی خدمت واسطے گئے سان - ہور جیڑے
 لوک مہر مٹھ ول میل آے سان اونان نال وی مراسی آے سان -

ہں حدڑے ولے کوٹھے ے بہہ ے حذرات کرن لکے رہے سکے اکر بادشاہ
 دے ساں - مہر مٹھ اوہاں لوکاں دہاں مراسداں توں چھڑے اوس ول
 میل آے ساں اک اک رہنا دتا - ہور چھڑے حٹ بادشاہ دے
 مال حدھی آے ساں اوراندہاں مراسیانوں آٹھہ آٹھہ آے دتے کہ اوہاں
 اساتھی کھڈی کنسی آے - مڑ رواہہ ے بادشاہ توں ڈولا دتا ۔

INDO-ARYAN FAMILY

CENTRAL GROUP.

PAKJĀBĪ

DIALECT OF NORTH EAST OF RECHVA DOAB

(DISTRICT SIALKOT)

TRANSLITERATION AND TRANSLATION

Sadda wadda Mahi Mitha hoia e Ōsne akhri hī mera
 Our ancestor Mahi Mitha was Him by it was said that my
 nā jahri vich mashhui re Badshah Akbarne osde
 name the world in famous may remain The Emperor Akbar by him of
 pasō larkida sak mangri Ōs aggō akhri
 from near the daughter of betrothal was asked By him in reply it was said
 tū Badshah ē, māi zamindar ā Sadda tusadda bīr
 'thou Emperor art, I landowner am Our you equality of status
 nahī michda Ōs akhri, 'tanū es gal vich hī e? Mera
 not arises By him it was said 'thee to this matter in what is? My
 dil aia e Jis waqt osne sak dena cha hita, tē
 heart come is At what time him by betrothal to give it was agreed then
 osne akhri, 'mere ghar a dhukk Ōnā tad
 him by it was said to my house come with procession By them then
 mel mīndri akattha hita Ōs akhri, 'brdshah
 relations friends together it was made By him it was said the Emperor
 meri larkida sak mangda e Tohaddi hī salah he? Kise
 my daughter of betrothal asking is Your what advice is? By some
 akhri 'denne hā te kise akhri 'nahī de dēde
 it was said 'giving we are and by some it was said 'not giving (we are)
 Bahutāne lahia hī, 'dēde hā Ōnā sak de ditta
 Most by it was said that 'giving we are By them betrothal was given
 Badshah a dhukk Mahi Mithene sare bhuri bulae
 The Emperor came in procession Mahi Mitha by all brothers were summoned
 roti khawan waste au janji khidmat waste
 bread causing to eat for and the bridegroom's party of service for
 Kuj Jit Badshah wal gae Jit waqt woh do ratī Mahi
 Some Jatts The Emperor with went At what time they two nights Halī
 Mithede ghar re othe kise akhri hī 'kuj
 Mitha of (in) house remained, there by someone it was said that 'something
 deie, hī usadda nā re' Bīrdshah wal jere lok
 let be given that us of the name may remain The Emperor with what people

ae sɪn onā nal vɪ Mɪnasɪ kɪdmat waste grɛ sɪn hoɪ jɛrɛ
come were them with also Minasɪs service for gone were and what

lɒl Mahr Mithɛ nal mɛl at san onā nal vɪ
people Mahr Mitha with (as) brother hood come were them with also

Mɪnasɪ ae san Hun ɟɪ vɛlɛ lɒlɪk bahr kɛ kɪmat karan
Minasɪs come were Now at what at time the roof on sat having alms to do

laggɛ rupayɛ sɪl kɪ Al bɪrɪ Badshahdɛ san Mahr Mithɛ
they began the rupees coinage Al bar the Emperor of were by Mahr Mitha

onā lɒkādɛā Mɪnasɪānū jɛhrɛ os vɪl mɛl ae sɪn, ɪk ɪk
those people of Minasɪs to whom him with (as) brother hood come were one one

rupayɛ ditta, hoɪ jɛhrɛ Jɪt Bɪdshahdɛ nal
rupee was given, and of at Jatts the Emperor of with

 ɟanɟɪ ae sɪn onādɛā Mɪnasɪnū atth atth
(as) members of the bridegroom's party come were them of Minasɪs to eight eight

anɛ ditta kɪ onā ɾsaddɪ ghattdɪ kɪtɪ Mur
annas were given because by them on disgrace made is Then

vɪvɪh kɛ Badshahnū dɒlɪ ditta
marriage having made the Emperor to the latter was given

FREE TRANSLATION OF THE FOREGOING

Our ancestor was Mahr Mitha. He was desirous of having his name famous in the world. The Emperor Al bar asked him for his daughter in marriage. He replied that as he was only a modest landholder while Al bar was Emperor, the match would be an unequal one. But the Emperor insisted and pressed Mahr Mitha not to consider this point so that the latter agreed to the betrothal of his daughter and asked the Emperor to come to his house with the marriage procession. The Mahr's people then called to gether his relatives and friends. He told them that the Emperor requested his daughter in marriage and asked their opinion. Some were in favour of the proposal and others were not but the majority agreed to it and so the betrothal took place. The Emperor came with his marriage procession and Mahr Mitha called in all the brethren of his caste to feed and serve the bridegroom's party.

Some Jatts accompanied the Emperor and after the bridegroom's party had stayed in Mahr Mitha's house for two nights, one of the brethren of the latter suggested that alms should be distributed in order to make his name famous.

The people who had come with the Emperor were accompanied by Minas¹ for service and so were the brethren who had come at Mahr Mitha's call. They began to distribute alms from the roof of the house. The rupees were of the Emperor Al bar's coinage. Mahr Mitha gave one rupee to each of the Minas who had accompanied his brethren but gave only eight annas each to the Minas who had come with the Jatts of the Emperor's party, for he thought that those Jatts had disgraced him by their presence.

¹ Minas are a kind of beggar bard who attend wedding parties for a living and pick up

Then, the marriage having been solemnised the bridegroom's litter for ceremonial departure was given to the Emperor

PAÑJABĪ OF EAST MONTGOMERY

As one more example of Panjabi merging into Lahnda I give a short extract from a version of the Parable of the Prodigal Son which comes from the Pak Pattan Tahsil of the Montgomery district I give it only in the Roman character with an interlinear translation No special remarks are required The language is the same as that of West Lahore and of Sialkot

[No 26]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

DIALLECT OF

EAST CENTRE OF BARI DOAB

(DISTRICT MONTGOMERY, TAHSIL PAK PATTAN)

Hikk	admīde	do	puttar	the	Unhāde	vichchū	laudhe
One	man of	two	sons	were	Them of	from in	by the younge
puttar	peonū	akhia	'peo	mal	te	ijahda	hissa
son	the father to	it was said	father	cattle	and	property of	share
jehra	mainū	āūda hai	mainū	deh	Tadā	peo	mal
whatever	me to	arriving is	me to	give	Then	by the father	the cattle
te	ijah	unhānū	vand	ditta	Thore	dihā tū	
and	the property	them to	having divided	was given	A few	days from	
pichchhe	ladhe	puttar	sara	kujh	hikattā	hai he	hikk
after	the younge	son	all	everything	together	made having	(in) one
dūede	des	chala gā	Utthe	apda	mal	ijah	bhaire
distant	country	went away	There	his own	cattle	property	evil
hammā vich	luta ditta	Jis	vele	palle	kujh		
deeds in	was cast away	At what	time	in the corner	of his garment	anything	
nā	ihā	tā	us	des vich	waddā	kal paī gā	Uh tikki tū
not	remained	then	that	country in	a great	famine	fell
vi	ajot	ho gā	tā	us	des vich	hikk	wadde
even	helpless	became,	then	that	country in	one	great
Us	wadde	admī	usnū	apdā	vahā vich	surā	charāwanda
By that	great	man	him as for	his own	fields in	swine	feeding of
hana ditta	Us dā	dil	eh	akhda ha	jehriā	ghrī	sui
it was made	Him of	mind	this	saying was	'which	things	the swine
khāde ham	unhāde	nal	apda	dūdh	bharā	jo	usnū
eating are	them of	with	my own	belly	I may fill	as	him to
dēda ah							any one
giving was							not

DŌGRĀ OR DŌGRI

I give two specimens of the Dogra dialect of Panjab. Both come from the state of Jammu. For an account of the dialect see pp 637 ff *ante*

The Dogra of Gurdaspur and Sialkot in no way differs from that here exemplified except that in both districts there is as might be expected a tendency to employ here and there standard Panjabi forms

The first Jammu specimen is a version of the Parable of the Prodigal Son. The second is a short folksong. I give each specimen first in Chamba Takri type and then in the ordinary Dogra hand writing with a line for line transliteration and translation.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

DOGRA DIALECT

(STATE JAMMU)

SPECIMEN 1.

CHAMBA TAKRI CHARACTER

[illegible]

SPECIMEN I.

DOGRA CHARACTER

ਪਰ ਨਾਨਾ ਮੇ ਮੇ ਜੁੱਤੋ ਆਪ ਸਿ ਪਾਸ
 ਨਾਕ ਫੈਰਪ ਪੰਧਰਾ ਲਯੋਨ ਨਰ ਤਪ ਧੰਨੋ
 ਕੰਪਸੁਤਾ ਸਲਾ ਤਪ ਤੇਜੇ ਸੇਵਾ ਜੋਤਿ-
 ਤੇਪ ਨਤ ਸੇਵਾ ਸਭ-ਸਭ ਤੁਲਾ ਨਿਰੇ ਸਲ
 ਨਿਰੋਕਾ ਪਾਸ-ਸਭ ਸੁਭੇ ਆਖਿ ਸੇਵਾ ਜੋਤਿ
 ਨਿਰੋਕੇ ਜੁਤਰ = ਤਰ ਸਪ-ਕੋਤ ਕੰਓ - ਕਰਾ
 ਸਭੇ ਸਲਪ ਸਲਾ ਸੈਲਾ ਕਾਰ ਸੁਭੇ ਆਖਿ
 ਸਾਹਿਬ ਸਲਾ ਲੁਸਾ ਗਏ ਕਰਪ ਸੇਵਾ-ਸਭ
 ਸੁਭੇ ਤਪ ਸਪ ਯੋਸ ਕਰਾ ਸਭੇ ਸਿ
 ਸਲਿਯ ਪਾਸ ਪਾਸ ਕਲਾ ਗਾਗਲ ਸੁਭੇ
 ਤੇਤੋ ਕੰਗਲ ਤੇਤੋ ਨਾਗ ਸੁਭੇ ਸਿ ਸਲਿਯਮ
 ਕੰਕ ਪਾਸ ਕੰਪਸੁਤਾ ਪਲ ਸੇਵਾ ਕੰਕ ਨਾਗ

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

Dogra Dialect

(STATE JAMMU)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

El (ik)	rdmide	do	potu (puttar)	th e	Ude (÷de)	vichr (vichchna)
One	man of	two	sons	we e	Them of	fom in
nikraun e	baba k1 (babbe k1)	akhe r (akhr)	j e	he	bapu (bapu)	j1
the younger by	the father to	it was said	that	O	father	
ja edatda a	j e	hesa (hissa)	mel i (miki)	pojdr (pyda)		
the property of	what	share	me to	falling		
-he e (ha1)	sahe (sa1)	mel i (mil i)	da i dn o (dei dno)	1 a (tā)	usrr1	mal
is	that	me to	give away	Ten	him by	the wealth
un e l1	vadi data (vandi dit1a)	Atar	th me (thore)	den (dun)	pechhu (pichchho)	
them to	having divided was given	And	a few	days	afterwards	
nokra (nikra1)	patarn e (puttarano)	sab kaja (kajh)	lanthar (lathha)	ha1		
the younger	son by	all anything	together	having made		
d ur	des e d a	prid a (pvidi)	kita	at1	uthr (utho)	
a far	country of	journey	was made	and	there	
apn a	mal	luch pnc lan e (lanno)	ud a1 dat1 (dit1a)			
his own	wealth	debanded of by	was squandered away			
At e	jad sab	kharch	lan ch ul r (chukl r)	us		
And when	all expenditure	having made	was completed	that		
m ulkh (mulkhar)	vich	brd i	lal	pi g u (pai gra)	ate	
country in	a great	farm	fell	and		
oh k'ngal	hon	laga (laggi)	ate	us	molkhad (mull hadn)	
he poor	to be	began	and	that	country of	
'il	hude	ja ed d1a waled o	ja1	laga (laggi)		
a great	property person to	having gone	he was joined			

ਫਿਰੋ ਫਿਰੋ ਘੁੰਮੇਂ 'ਪਾਸ' ਤੋਂ ਮਾਨੈਂ ਤੁਝ
 ਲੈਂਦੇ ਫਿਰੋਂ ਨਾਨਾ ਥੀ ਤੇਰੇ ਚਿੰਨ੍ਹ ਨਿਬੰਧੇ ਕਰ
 ਤੇਰੇ ਲਈ ਯਾਦਾਂ ਲਾਏ ੨੦੩੦ ਤੇਰੇ
 ਤੇਰੇ ਕਰੋ ਫਿਰੋ ਤੇਰੇ ਮਿਲਨ ਥੀ ਤੇਰੇ ਤੇਰੇ
 ਪਾਸ ਲਾਏ ਲਾਏ ਮਾਨੈਂ ਖੁਸ਼ੀ ਕਰੋ
 ਮਾਨੈਂ ਕਰੇ ਮਾਨੈਂ ਰਹਿੰਦੇ ਲੈਂਦੇ ਮਾਨੈਂ ਤੁਝ
 ਮਾਨੈਂ ਲੈਂਦੇ ਚਿੰਨ੍ਹ ਲਾਏ ਖੁਸ਼ੀ ਕਰੇ ਲੈਂਦੇ
 ਲੈਂਦੇ ਫਿਰੋ ਲਾਏ ਤੇਰੇ ਤੇਰੇ ਖੁਸ਼ੀ ਲੈਂਦੇ
 ਲਾਏ ਲੈਂਦੇ ਲੈਂਦੇ ਤੁਝ ਮਾਨੈਂ ਕਰੋ ਤੇਰੇ
 :ਫਿਰੋ ਤੇਰੇ ਤੇਰੇ ਤੇਰੇ ਤੇਰੇ ਤੁਝ ਘੁੰਮੇਂ
 ਮਾਨੈਂ ਲਾਏ ਮਾਨੈਂ ਪਾਸ :ਕਿ ਤੇਰੇ ਖੁਸ਼ੀ ਕਰੋ
 ਚਿੰਨ੍ਹ ਲਾਏ ਲਾਏ ਖੁਸ਼ੀ ਮਾਨੈਂ ਮਾਨੈਂ ਤੇਰੇ

'Osnaɪ (usnaɪ) osɪ (usi) khetr̥ ẽ vich su chainaɪ bheɪ a (bheɪpa)
Hum by him fields in swine to feed it-was sent

'Ataɪ 'osd'i (usdɪ) marɪ thi ɟ e 'un e (une) sekɪ (sikɪ) kan e (kannɪ)
And him of desire was that those huts by

ɟ ere (ɟehɛ) s ur kh d en (khāden) apar̥ dhahd (āhuhd) bhru e
which the swine eating as his own belly he may fill

ɟ ɛ kh u (koi) osɪ (usi) nahɪ (nahi) dad a (dindɪ) tha Tɔd hochhɪ a (hoshe)-
which any one to him not giving was Then scuse

vich 'a'e a (aɪa) 'akh̃a a (akh̃aɪ) 'm er e bābd e (bābbedna) kanna (kannaɪ)
in he came it was said 'my father of how many

majora (majur̥)-ki mat̥ r ut̥i (rutt̥i) ha (haɪ), 'ate ũ bh ukha
labours to much bread is, and I hungry

mar a Meh̃a (m̃ɛ) ut̥h̃u e (ut̥h̃uk) 'apne bab e (babbaɪ) kachh̃ ɟ a'a (ɟaɪ),
die I having arisen my own father near will go,

'ataɪ 'usi akh̃an (akh̃an) ɟ e h ɛ bh̃u u ɟi (bh̃u ɟi) mch̃ā (mɕ)
and to him I will say that, ' O father, by me

'asmanad̃ a (asmanad̃a) 'ataɪ t us̃u a pr̃ ɔd̃ k̃it̃ (k̃it̃ɪ)-ho (h u),
heaven of and of you sin done is,

'is ɟ ug (ɟog) nah̃u (nah̃i) ɟ e bh̃au (bh̃au) t us̃u a pot̃u (put̃ar) kh̃u a (kh̃u a),
(of) this won'thy (I am) not that again you son I-may be called,

ñākh̃i (m̃l̃i) 'apne majur̥i (majur̥e) vich̃a 'i ɟ anch̃ (ɟanch̃i) bh̃ru u (banao) " T̃a (t̃i)
me your own labours in one life make " Then

'ot̃h̃u a ɛ (ut̃h̃u) 'apne bab̃ (babbe) p̃as ch̃al̃ ɛ i (ch̃al̃ɪ), t̃a (t̃e)
having arisen his own father near I went, and

ਸਰਬ ਸਰ ਆ ਰਾ ਚਿੰ ਮਧਨ ਨਿਖ
 ਮਧ ਬਧਿ ਤਰਨ ਸਰਬ ਸੁਰ ਮਧਿ ਚਿੰ ਗਲ
 ਬਰਾ ਲਲਾ ਲੁਕ ਸੁਰਿ ਗੁਨ ਸੰਗਿਨਿ ਪੁਰੁਖ-
 ਰਾ ਚਿੰ ਸਰਬ ਰਾ ਤਰ ਧਰਾ ਗਾ ਰੇ
 ਸਾਸਨਿ ਸੁਰਿ ਤਰਿਨਿ ਗਲਨੁ ਬਾਰੁ ਸੁਰਿ ਰੇ ਰੇ
 ਰਗਿ ਰਗਿ ਰਾ ਰਾ ਰਗਿ ਰਗਿ ਰਗਿ
 ਧਰਾ ਰਾ ਸਾਸਨਿ ਰਗਿ ਬਧਿ ਸਰਬ ਰਾ ਰਾ
 ਰਾ ਰਾ ਰਗਿ ਰਗਿ ਲੀਲਾ ਸੁਰਿ ਚਿੰ ਲੀਲਾ
 ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਲੀਲਾ
 ਸੁਰਿ ਸਰਬ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਾ ਰਾ
 ਰਾ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ
 ਰਾ ਰਾ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ ਰਗਿ

'aj'e d'ūr thā, j'e 'usī dekh'ā (dikhiā); 'usde
yet far he-was that to-him it-was-seen; him-of

babā (babbē)-k'i tars 'ā'e'ā (āiā), 'atai dr'ur'i (daurīe) 'usī gale-
the-father-to compassion came, and having-run to-him the-neck-

-kan'e (kanne) l'ai-late (lai-litā), 'atai mat'ā ch'umī'ā. Pōtar'e (puttarai)-
-by it-was-taken, and much it-was-kissed. The-son-

-n'e 'usī ākhāā (ākhiā) j'e, 'h'e bāp'ū-jī, meli (mē)
-by to-him it-was-said that, 'O father, by-me

'āsmānā (āsmānī) 'nte tūsarā (tusārā) pr'ād kitā, 'atai hōn (hun) 'is
Heaven and of-you sin was-done, and now (of-)this

j'ug (jōg) nahi (nahī) j'e bhari (bhiri) tūsarā (tusārā) pōtar (puttar) kh'usā (khwā),
worthy (I-am-) not that again your son I-may-be-called.'

Bāban'e (babbene) 'appe nū'ukmī (naukrē)-k'i ākheā (ākhiā) j'e, 'khar'e-
The-father-by his-own servants-to it-was-said that, 'good-

-th'ū (thō) khar'i pōchhak (pōshāk) kaḍi (kaḍḍī) la'i'ā'n (liāo), 'atai 'usī l'u'ā'n (lōāo);
-than good garment having-taken-out bring, and to-him put-on;

h'ur (hōr) 'usde hath nāthi (nūthī), 'atai pēr'e (pairē) jōr'ā l'u'ā'n (lōāo),
and him-of (on-)hand a-ring, and on-the-feet a-pair-(of-shoes) put-on,

'atai 'as kh'ācho (khāchhai) t'e khōchhi (khushī) manāchhai (manāchhai); k'i (ki) j'e
and we may-eat and rejoicing may-celebrate; because that

mārā (mērā) 'ch pōtar (puttar) m'u'e-da-thā (mōidā-thā), hōn (hun) j'i paia (pā); g'u'achā (gōāchā)-
my this son dead-was, now alive fell; lost-

-d'ā (liā, hōn (hun) meleā (miliā). T'ā (tā) 'oh kh'uchhi (khushī) karne (karan) lagai (lagge).
-was, now (is-) found.' Then they happiness to-do began.

ਸੁਭੇ ਨਿਸਲ ਪਾਰ ਯੁੱਗ ਯੁੱਗ ਪਸ ਥਾ ਨਾਨ ਥਾ
 ਕਰ ਸੁਭੇ ਨਾਨ ਤੇ ਨਸਤਿ ਮੰਦਿਰਿ ਸਿੰਧੁ ਤਨ
 ਹਰ ਤਵਿਰ ਕਰਿ ਨਸਤਿ ਤੇ ਪੁੰਨ ਨਾਨ ਪੁੰਨ
 ਕਰਿ ਚਿਤਿ ਚਿਤਿ ਨਸਤਿ ਨਾਨ ਤੇਨ ਤੇਨ ਕਰਿ
 ਤੇ ਤੇ ਪੰਧ - ਨਾਨ ਪੁੰਨ ਯੁੱਗ ਕੁਭਿ ਚਿਤਿ ਕਾ
 ਕਰਿ ਤੇ ਨਾਨ ਪੰਨ ਨਾਨ ਨਸਤਿ ਚਿਤਿ ਕਾ
 ਕਰਿ ਨਾਨ ਸੰਤਿ ਨਾਨ ਨਸਤਿ ਨਾਨ ਤੇਨ ਚਿਤਿ
 ਪੰਧ ਨਾਨ ਪੁੰਨ ਨਾਨ ਨਸਤਿ ਚਿਤਿ ਪੰਧ
 ਕਾ ਤੇਨ ਨਸਤਿ ਸੰਧ ਪੁੰਨ ਪਰੇ ਪੰਨ ਨਾਨ ਤੇਨ
 ੧੩੯ ਕਰਿ ਤੇਨ ਨਸਤਿ ਕਰਿ ਤੇਨ ਪੁੰਨ ਪਰੇ ਤੇਨ
 ਤੇਨ ਤੇਨ ਕਰਿ ਪੰਨ ਪਰੇ ਨਾਨ ਪਸਤਿ ਨਾਨ

Atai usd a bada potar (puttari) lhañtai (lhetrai) vach (vich) tha J a (ja) ghara (ghare)-
And him of the elder son the field in was When the house

kachh a e r (ari) gan e tai nachnrid i balel soni (sum) T a (tä)
near he came singing and dancing of noise was heard Then

el (ik) na ukra (naukre) l i sad e n (sadin) tai pochh r (puchhua) j e ' e h e (eh)
a servant to it was called and it was asked if at this

krih e (leh)? Usnai usi akhe r (ri) hin j e tai r bhrnah (bhara) a e r (am),
what? Him by to him it was said that thy brother came

tai tere bahn e (babbene) b r u i dhahm (dham) l i t i is l a n i
and thy father by a great feast (is) made this for

j e oh raji baji r i g e r (gra) Osnai (usnai) r h u (loh)
that he safe and sound arrived Him by anger

l arai r (kuri) nahi (nari) chruh a (chihri) j e and r j a e T a (tä) usnai
was made, not I was asked if at with I e may go Then I am of

bahn o (babbe ne) bhrur u a i osi (usi) mar r e (marrai) Osnai (usnai) b i b e (babbe)
the father by outside having come to him it was represented Him to the father

k i otar (uttar) det r (ditta) dekh (dil h) etnari (itnari) hare (harä) d i r i t u i
-to answer was given see so many years of I t l j

tahl kaniñ he (l i na hñ) aiai kadai (l adai) t u e hul me (hul me) b h r i nahi (nari) hu e r (hu i)
service doing am and ever t l y order or inside not (I) became

t r (tä) tod (tudh) kadai (l adai) el (il) balnd r bach r (bachcha) m i l i (mih i)
nevertheless by thee ever one goat of young one me to

301 ਮੇਰਾ ਕਰ ਜਾਨੈ ਨਹੀਂ ਕਰੀ ਆਇ ਮਨ
 ਸੁਣਿ ਕਰਮ ਹੋਵੇ ਪਰ ਮੁੱਖ ਕਰਮ ਨਹੀਂ ਹੈ
 ਤੇਰਾ ਜਲ ਕੰਨਥੇ ਸਾਧ ਜਿਨ੍ਹਾਂ ਤੇਰੇ ਨਿਮਖ
 ਧਰਮ ਧਰਮ ਕੀਤਾ ਹੋਇ ਹੈ ਤੇਰੇ ਸਾਧ ਹੋਇ
 ਤੇਰੇ ਸਾਧ ਮਨੋ ਕਰਮ ਤੇਰੇ ਕਰਮ ਕੀਤਾ ਹੈ
 ਸੁਣਿ ਤੇਰੇ ਤੇਰੇ ਕਰਮ ਕੀਤਾ ਹੈ ਕਰਮ ਕੀਤਾ ਹੈ
 ਸੁਣਿ ਸਾਧ ਤੇਰੇ ਕਰਮ ਕੀਤਾ ਹੈ ਕਰਮ ਕੀਤਾ ਹੈ
 ਸਾਧ ਕਰਮ ਕੀਤਾ ਹੈ ਕਰਮ ਕੀਤਾ ਹੈ ਕਰਮ ਕੀਤਾ ਹੈ
 ਕਰਮ - ਸਾਧ ਕਰਮ ਕੀਤਾ ਹੈ ਕਰਮ ਕੀਤਾ ਹੈ

nahī (nahī) dāt a (dātā), j e apnai j arai (yaraī) l anai (lannai) kh uchhī (khushī) man ā
not was given that my own friends with happiness I may celebrate

atai jad e (jad) ter e (tara) eh potar (puttar) a e i (ana) jesnai e (jisanai)
and when thy this son came whom by

ter a mal kārjra (kārjra) d e ud a (udai) t ud (dittī) (etc) usd (usde) wasit (wasti)
thy wail! karlots to was aquandered him of for

badī dhāham (dhām) kīta Usarī osī (usī) akha (akhā) hai potar (puttar),
a great feast was-made Him by to him it was said 'O son

t u (tū) sadā m arai kachh ha (haī) tai j e kēj (kāj) mūr (mura) ha (hai)
thou ever of-me near art and what anything mine is

sah (seh) ter (tara) hai Bhari (bhari) kh uchhī (khushī) manam tai kh uchhī (khushī) karnā
that time is Again happiness to be celebrated and happiness to be done

chrahī dī hai k i j e ter a ehai bhārāh (bhar) m u c (mori)
proper is because that thy this brother dead

d (dā) tha sah (seh) j n (ji) pa c a (pai) hai atai g u uchī (gouchī)-
was he alive fallen is, and lost

gā c i (gā) d a tha sah (seh) hun (hun) mahī (mih) g ā (gā) l nī
gone was he again found gone is

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

DŌGRĀ DIALECT

(STATE JAMMU)

SPECIMEN II.

CHAMBA TAKRĪ CHARACTER

। १। ਤੋਂ ਹੀਠ ਅਧਰਥੈਂ। ਘੋੜ ਗੋਰ ਗਮੀਯੋਂ ਸਭੈਂ। ਜਿਹ
 ਖਿਯ ਗਿਲਿਟ ਗਮੀਯੋਂ ਅਧਰਥੈਂ॥

। ३। ਤੋਂ ਪੰਝ ਠਗ ਸੋਰ ਗਮੀਯੋਂ। ਸੁ ਭੀ ਲੁਟ ਲੈਯੋਂ। ਤੋਂ
 ਗਮੀਯੋਂ ਰੋਝ ਖਿਯੋਂ॥

। ७। ਤੋਂ ਗੋਰ ਯਥੈਂ ਲੋਭੀਯੋਂ ਗਮੀਯੋਂ ਤੋਰਥੈਂ। ਜਿਹ ਖਿਯ
 ਗਿਲਿਟ ਗਮੀਯੋਂ ਅਧਰਥੈਂ॥

। ४। ਤੋਂ ਯਥੈਂ ਗੋਰਥੈਂ ਸੁਭੈਂ ਸੁ ਖਿਯ ਯਥੈਂ। ਤੋਂ ਗਿਯੋਂ
 ਰੋਝ ਖਿਯੋਂ॥

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

PAÑJĀBĪ

DOGRA DIALECT

(JAMMU STATE)

SPECIMEN II.

DŌGRA CHARACTER

੧ ਤੰਭ ਤਾਲ ਕਤਖਾਂਸ਼ ਸੁਭ ਮਰ
 ਗਮਾਰਾਂ ਸਭਿਖ ਕੁਭ ਧਮ ਮਾਲ
 ਗਮਾਰਾਂ ਗੁਪਤ

੨ ਤੰਭ ਧੰਨ ਠਾ ਸਭਿਖ ਗਮਾਰਾਂ
 ਰਕਤ ਕੁਭ ਕਰ ਕੰਧ ਤੁਲਵ ਗੁਮ
 ਰਕਤ ਰੰਗ ਧਰਤਧੰ

੩ ਤੰਭ ਧੰਨ ਰੰਗ ਰੰਗ ਕੰਧਾਂ
 ਗਮਾਰ ਧੰਨ ਤੰਭ ਕੰਧ ਧੰਨ ਗਮਾਰ
 ਗਮਾਰ ਰੰਗ ਰੰਗ

੪ ਤੰਭ ਰੰਗ ਕਤਖਾਂਸ਼ ਗਮਾਰਾਂ
 ਰੰਗ ਧੰਨ ਰੰਗ ਰੰਗ ਗਮਾਰਾਂ ਰੰਗ ਰੰਗ
 ਧੰਨ ਧੰਨ

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

DOGRA DIALECT

(JAMMU STATE)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

- 1 Hā r e ja ghābhra ṓḍā (ghabhrāḍḍa) chet (chit) m era
Ah, soul (is) uneasy heart my
- Gadī e kī (Gaddīe kī) chā uḥḍā (chruḍā) ket (kit) bed (bidh) milā e (milā)
the Gaddī of (is) wishing (in) what manner may one meet
- Gadī e kī (Gaddīe kī) jā e ke (jā l e) ?
the Gaddī to gone having ?
- 2 Hā r e pāñj thag ch u ṛ ī (chorā) Gadī edā (Gaddīedā)
Al five robber thieves the Gaddī of,
- raha (rah) bhahī (bhi) l ut laḍ e (laḍe), ta ar e (tare) gendī (gindī)
(on) the road even waylay, stars counting
- n u (nū) rā en (rān) b ehawāī (bihawāī)
to the night passes
- 3 Hā r e iehhā (ishā) on ukhā (onokhā) larī e kī
Al love wondrous the wife to
- Gadī edā (Gaddīedā) ho en (hōn), ket (kit) bed (bidh) milā e (milā)
the Gaddī of became, (in) what manner may one-meet
- Gadī e kī (Gaddīe kī) jā a kī (jā ke)
the Gaddī to gone having
- 4 Hā r e kī r kī (ke) mīrhābātā (mahabbat) man u e (manue) de
Al made having love man of
- rah vūch (vūch) rahd e (rahnde), tare gendī (gindī) n u (nū) rāhan (rān)
the road in they remain, stars counting to the night
- būhān e (būhāwe)
passes

FREE TRANSLATION OF THE FOREGOING.

1 Ah my soul is uneasy, my heart longs for the Gaddi¹ How shall I go and meet him?

2 Ah five robbers and thieves waylay the Gaddi on his path I pass the night counting the stars

3 Ah a passionate love for the Gaddi has taken possession of me his wife How shall I go and meet him?

4 Ah once a woman has loved she ever remains in longing for (her) man I pass the night counting the stars

¹ Gaddi the name of a tribe of hill shepherds. The speaker is a Gaddi's wife. These are the five passions—lust, anger, avarice, love and pride.

Reported to be spoken by—

Gujar	60 000
Dögr	60 000
Kağdı 1:	10 000
	<hr/>
TOTAL	130 000

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

KANDIALI DIALECT

(GURDASPUR DISTRICT)

kuse	manul khede	dañ	puttu	the	Unhĩ buchẽhõ	
A certain	man of	two	sons	new	Them from among	
hukarenc	brbbe h	akh	bapu j	me h	mc i	zhareda
the younger	by the father	to it	was said	O fall	on me	my house of
hisa dai dõ	Un	unhĩ h	rasot	brndi	ditt	Thoriĩ
share give	By him	them	to property	having divided	was given	A few
dinĩ pichhchhõ	hul me	puttarene	ar	rasot	l itthi	l ita
days after	the younger	son	by all	the property	together	was made
kuse dur	mulke l	chah ge	Uthhĩ	unĩ	luch p me buch	
a certain distant	country to	he went away	There	by him	debauchery in	
ar l ichh (pronounced lish)	aw u ar	Jadũ	ude	l roh h l ichh (lish)	an thing	
every thing	was squandered away	Then	him of	with	an thing	
h nrhĩ reh	tĩ	utthañ	mr	l r	pa g	Us l
also not	remained	then	the	a great	famine	fell
pa g	us	pa sede	kuse	arhu l roh h	geu	Unĩ
fell that	neighbourhood of	a certain	city	on near	he went	By him
surid	garw ih	la ditta				him as-for
swine of	(for) feeding	it was appointed				

THE KĀNGRĀ DIALECT.

The District of Kangra proper (excluding Kulu, Lahaul, and Spiti) lies to the north of Hoshiarpur, and to the south of the Chamba State. To its east lies the State of Mandi, and to its west the north-eastern corner of Gurdaspur. The language of Hoshiarpur is Standard Pañjābī, those of Chamba and Mandi are forms of Western Pahārī, and the main languages of that portion of Gurdaspur which lies to the west of Kangra are various forms of Dōgrā. In Kangra itself, on a part of the northern border, near Chamba, the Gādīs who inhabit that tract speak a form of Pahārī. Over the rest of the district we meet with a form of Pañjābī, which is mixed with the neighbouring Dōgrā and Pahārī, and even shows traces of the influence of Kāshmīrī. The number of speakers of the Kāngrā dialect is estimated to be 686,500.

The Kāngrā dialect does not employ the ordinary Gurmukhī character, but is written in that form of Tākri which is current in Chambā. It was originally intended to print the specimens in Chamba-Tākri type, as has been done in the case of Dōgrā; but difficulties were experienced in obtaining a sufficient supply of the type, and lithographed facsimiles of the manuscript as prepared for the press have therefore been substituted. This manuscript was not written by a native of Kangra. And as the alphabetical system has been explained when dealing with Dōgrā, and as, moreover, the dialect closely resembles Dōgrā in several important points, I have placed the account of this form of speech after that of Dōgrā.

In pronunciation, a short *e* is common, as in *eeh*, he; *tehl*, service; *babbedā*, of a father. Sometimes a long *ū* is substituted for the final *ā* of nouns, as in Kāshmīrī; thus, *māhūnū* (almost pure Kāshmīrī), a man; *chhēlū*, a kid. This is also common in the neighbouring Pahārī dialects.

In the declension of nouns, all masculine nouns have an oblique singular form in *e*, whether they end in a consonant or in a vowel. Thus, *babbe*, oblique form of *babb*, a father. This method of forming the masculine oblique case singular, and the formation of the accusative-dative with *kī* are both typical of Dōgrā. The oblique plural of masculine nouns in *ā* ends in *eā*. Thus, *ghōreāḍā*, of horses, but *gharāḍā*, of houses.

Feminines ending in vowels and some ending in consonants form the oblique case singular by adding *ā*, while others ending in consonants form it by adding *ī*. The following table shows the various changes which a noun undergoes in declension:—

SINGULAR.		PLURAL	
Nominative	Oblique	Nominative	Oblique
Masculine—			
<i>Ghōrā</i> , a horse	<i>ghōre</i>	<i>ghōre</i>	<i>ghōreā</i> .
<i>Ghar</i> , a house	<i>ghare</i>	<i>ghar</i>	<i>gharā</i>
<i>Bichchū</i> , a scorpion	<i>bichchūe</i>	<i>bichchū</i>	<i>bichchūā</i>
Feminine—			
<i>Bittī</i> , a daughter	<i>bittīā</i>	<i>bittīā</i>	<i>bittīā</i> .
<i>Junās</i> , a woman	<i>junāsā</i>	<i>junāsā</i>	<i>junāsā</i>
<i>Baithā</i> , a sister	<i>baithī</i>	<i>baithī</i>	<i>baithī</i> .

The case of the agent is formed as follows —

Singular	Plural
<i>ghorē</i>	<i>ghorēā</i>
<i>gharē</i>	<i>gharēā</i>
<i>bichchhūē</i>	<i>bichchhūā</i>
<i>bittē</i>	<i>bittēā</i>
<i>junasē</i>	<i>junasēā</i>
<i>bahhūē</i>	<i>bahhūā</i>

It will be observed that the agent plural is always the same as the oblique form plural

The suffix of the accusative dative is *ki oī jo*¹ That of the locative is *bich* In other respects the declension of nouns follows Pañjabī

Adjectives follow the rules of Pañjabī, except that an adjective agreeing with a noun in the agent case is itself put in that case Thus, *lahūē puttē*, by the younger son

The first two personal pronouns are thus declined —

	I	We	Thou	You
Nominative	<i>maī</i>	<i>asaī</i>	<i>tī</i>	<i>tussaī</i>
Agent	<i>maī</i>	<i>asaī</i>	<i>taī tī dī</i>	<i>tussaī</i>
Acc Dative	<i>munjo</i>	<i>asajjo</i>	<i>tijo</i>	<i>tussajjo</i>
Locative	<i>munjo-bich</i>	<i>asaī bich</i>	<i>tījo bich</i>	<i>tussaī bich</i>
Genitive	<i>mera</i>	<i>mlaiā assādā</i>	<i>terā</i>	<i>tumhara tamhara tussādā</i>

The forms *mharā* and *tamharā* are taken from Pabūī

The following are the principal parts of the other pronouns —

	That is etc	This	Who	That he etc	Who ?	What ?
Singular—						
Nominative	<i>oh</i>	<i>eh</i>	<i>jo, jeh</i>	<i>seh sath</i>	<i>hun</i>	<i>lāā, layā</i>
Agent	<i>unī</i>	<i>unī</i>	<i>junī</i>	<i>tunī</i>	<i>hunī / unī</i>	
Oblique	<i>us</i>	<i>es</i>	<i>jus</i>	<i>tus</i>	<i>lus, lun</i>	<i>les (dat layō)</i>
Plural—						
Nominative	<i>oh</i>	<i>eh</i>	<i>jo jeh</i>	<i>seh sath</i>	<i>hun</i>	
Oblique	<i>unā</i>	<i>unā</i>	<i>junā</i>	<i>tunā</i>	<i>lunā</i>	

¹ The suffix *jo* is really the locative of a genitive postposition, *j*. In *hāgra jo* has become obsolete but it still survives in a slightly different form in Sindhi. It is derived from the Sanskrit *ka yaśa* through the Pāli *ka yaśa* the *ka* being dropped according to a well known phonetic rule. The fact that *jo* is a locative is well shown by its employment with certain postpositions. Such postpositions are originally nouns in the locative. Thus *va hie* before is really the locative of *va* / *no* front and means literally 'in the front'. It hence governs the genitive and as in Indo-Aryan languages such genitives are adjectives they agree in the Kangra dialect with *sa / na* in gender and case. Hence *tijo samā*, before thee is literally 'in thy front' and *tijo* is the locative masculine of an obsolete genitive **tija* thy. Similarly *bet* in the contraction of an old locative *betā* in the middle and *tijo bich* in the middle is literally 'in thy middle' or 'in the middle of thee'. In an exactly similar way the Hindi *ko* is by origin the locative of *kā*.

The nasalization of the agents singular is often omitted. The agents plural are the same as the oblique forms. The oblique forms plural often insert an *h*. Thus *unhā* etc. 'Anyone' is *for* obl *lusi*. 'Anything' is *licil*. 'Self' is *appi* oblique form the same genitive *apna*.

Adeha, of this kind so, *tadelā jadēla lādēha*

The verb substantive is conjugated as follows —

Present, I am etc

	Singular	Plural
1	<i>l las</i>	<i>hā lū las</i>
2	<i>le la</i>	<i>lā lā las</i>
3	<i>he las</i>	<i>lā las hi lan</i>

The past tense is sing masc *tla* or *thu*, fem *thi* plur masc *the*, fem, *tliā*

In the Active Verb the Infinitive and Participles follow Pakjabi. Thus the present participle is *mai da* or *mai na* striking. The Present Subjunctive follows the analogy of the verb substantive. Thus *maie* or *mai ai*, thou mayst strike, *mai ā*, I or we may strike. The first person plural may be *maie* as in Pakjabi. The only other tense which presents irregularities is the future which is conjugated as follows in the masculine. The feminine forms can easily be supplied on the analogy of Pakjabi—

Future, I shall strike, etc

	Singular	Plural
1	<i>n arga margh l n araga n aragl a</i>	<i>marge n arghe</i>
2	<i>n arga argl a</i>	<i>marge n arghe</i>
3	<i>margā mārgha</i>	<i>m rge marghe</i>

We now and then meet stray Pakjabi forms of the future such as *hon*, he will be *bol* he will be

The past participle sometimes drops the *l* as in Hindostani. Thus *lagga* for *lagga* begun *mila* for *mila* got

There is a Respectful Imperative ending in *a*. Thus *sallā* be good enough to keep me

The Frequentative compound frequently appears with the force of an ordinary present definite. Thus *mai a laida lā* I am striking

The Inceptive compound verb is formed with the direct and not the oblique form of the infinitive. Thus *laia la gga* he began to do

Note that contrary to the Pakjabi and Hindostani construction the verb *bol* to speak is treated as a transitive verb in the past tenses. Thus *laul lē puttē bolia*, the young or son and

AUTHORITIES—

LYALL SIR JAMES BROADWOOD—*Report of the Land Revenue Settlement of the Kangra District Punjab*
 . 1865-72 Lahore 1874 (App 4, Glossary, App 5 Proverbial sayings)

Appendix I of the last edition of the *Kangra Gazetteer* consists of *Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District* by the late Mr D O'Brien (the author of the well known Multani Glossary). A new edition, revised and enlarged has been prepared by the Rev T Grahams Bailey, and is printed in that gentleman's *Languages of the Northern Himalayas* (London 1908)

As specimens of the Kangrā dialect, I give, first, a version of the Parable of the Prodigal Son, second, a short folktale, and, third, a few local proverbs

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

KANGRA DIALECT

(DISTRICT KANGRA)

SPECIMEN I.

ਜੁਗੀ ਗੰਤਭੁਟਮੇ ਮੇ ਪੁਤਰੇ ਬੇ । ਤਿਨੇ ਧਿਯ
 ਲੋਤਯੇ ਪੁਤਰੇ ਧਧੇ ਯਥੇ ਪੋਲਿਯੇ ਤੇ ਤੇ
 ਧੰ ਪੁਤੀ ਤੇ ਮਿਯ ਯਥੇ
 ਲਟੇ ਫਟੇ ਧਿਯੇ ਜਨ ਤਿਨੇ ਤੇ ਜੋਤਿ ਮਿਯੇ ।
 ਤੇ ਧਧੇ ਤਿਨੇ ਯਥੇ ਯਥੇ ਲਟੇ ਫਟੇ ਧੰਤੀ ਮਿਯੇ ।
 ਜੋਤਿ ਮਿਯੇ ਧੰਤੀ ਧੰਤੀ ਤੇ ਯਥੇ ਪੁਤਰੇ ਜੋਤਿ ਮਿਯੇ
 ਮਿਥੇ ਯਥੇ ਮਿਯੇ ਮਿਯੇ ਮਿਯੇ ਮਿਯੇ ਮਿਯੇ । ਫਿਰੀ
 ਤਿਥੇ ਲੁਧਪਥੇ ਧਿਯੇ ਮਿਯੇ ਯਥੇ ਯਥੇ ਯਥੇ ਲਟੇ
 ਫਟੇ ਉਥੇ ਮਿਯੇ । ਤੇ ਜੋਤਿ ਜੋਤਿ ਮਿਯੇ ਤੁਧੀ ਯਥੇ
 ਤੇ ਤਿਨੇ ਗੁਲਥੇ ਧਿਯੇ ਧਧੇ ਯਥੇ ਯਥੇ ਤੇ ਜੋਤਿ

ਖ ਖਲ ਤੇ ਗਿਯ । ਤੇ ਸੋ ਤਿਸ ਗੁਲਬੇਸ਼
 ਗਤੁਯੋਂ ਪਿਯੋਂ ਫੇਸੀ ਯਮਗਿਣੇ ਧਲ ਤੇਤਲ ਲਗ
 ਤਿਸੀ ਤਿਸਕਿ ਯਪਲੇ ਲੱਤੋ ਪਿਯ ਸੂਝ ਸੋਝ
 ਤੇਤਿਯ । ਸੋ ਖਖ ਖੁਝ ਸਿਯਝ ਖਨੇ ਤਿਯੋਂ-
 ਸੂਝ ਖਮੋ ਬੋ ਯਪਲੇ ਪਟ ਤੇਤਲ ਸੋਤਲਬ ।
 ਤੇ ਖੋਯੋ ਯਮਗੀ ਤਿਸਕੀ ਸਿਯੋ ਅਤੀ ਸਿਯੋ ਬ ।
 ਤੇ ਤਿਸਕੀ ਯਮ ਯੋਯੋ ਤੇ ਪੋਲਿਯੋ ਤੇ ਸੋ
 ਧਧੇ ਧਲ ਸਿਯੋਤਲੇ ਤੀ ਗਤੁਯੋਂ ਖੀ ਖਲੇ ਤੇ ਤੀ ਤੇਤੀ
 ਯੁਲੀ ਤੇਤਲੀ ਤੇ ਤੇ ਸੋ ਤੇ ਤੁਯੋਂ ਗਯੋ ਖੋਯੋ ਤੇ ।
 ਸੋ ਤੇਤੀ ਖੀ ਯਪਲੇ ਧਧੇ ਧਲ
 ਤੇਯੋ ਤੇ ਤਿਸਕੀ ਗਲੋਯੋ ਤੇ ਤੇ ਧਧੁਤੀ
 ਸੋ ਸੂਝੋ ਤੇ ਤੇਲੇ ਤੇ ਤਿਸਕੀ ਸੋਯੋਤਲੇ ਧਧੋ
 ਖੀਤੋ ਤੇ । ਤੇਤਲੇ ਸੋ ਤੇਤਲੇ ਧਧੋ ਗੁਲਬੇਸ਼ ਤੇ
 ਅਤੀ ਤੇ । ਸਿਯੋ ਯਪਲੇ ਗਤੁਯੋਂ ਪਿਯੋਂ ਫੇਸੀ

૫૪૫૦ મન ડી જી ૧૫ । ૩ મેં ૭૪
 જી યપલે ૫૫ ધલ મિજ ૩૦ મેં ૫૦ ડી
 ૫ ૩ ડિગમં ૫૫ ડિગમી મિધી જી મય
 જી ૩૦ ષિટ મેં જી ડિગમં મલં
 લગી જી ૬૫ લટ । ૫૩૦ ડિગમ
 ધિલિજ ૩ ૫૫ ડી મેં ૫૦ ૩ ૭૬ જ
 ૩૫૦ મેં ૫૫ જી ૩ ૩૦ ઢી ૩૫૦
 ૫૩૦ મુલેજલે ૩૦ ૧૩ ૩ । ૩ ડી ૫૫
 યપલે ૫૫ જી ધિલિજ ૩ મેં ૩ ૫૦ જપલે
 જી જી મેં જી લેજ । જી મેં ૩૦
 મુળી ૩૦ ૫૦ ધિમ ૩૦ ૫૦ । ૩૦ ૫૦ જી ૩૦
 જી ૩ । ૩૦ ૩ ૨૩ મેં ૫૩ મીમિજ ૫
 ઢી ૩૦ ૩૦ ૩ । મુલેજી ' મિજ ૫ ઢી
 મિલ ૩ । ૩ મેં મેં જી ૩૦ લગે ॥

ਤਿਸਮ ਧਫ਼ ਧੁਤਾ ਲਤਫ਼ੇ ਧਿਸ ਥ ।

ਤੋ ਕੰ ਸੋਤ ਯਯੰਮ ਤੋਛੇ ਅਭੇ ਰੋਫ਼ੇ ਪੁਕ ਤੰ

ਤਿਸੀ ਧਯੋ ਯਥੇ ਰਸਮੀ ਯਯੰਕ ਸੁਯੀ । ਤੋ ਤਿਸੀ

ਯਧਯੇ ਰੋਯਥੇ ਧਿਸ ਯੋਯ ਸੀ ਯਯੰਗੀਯਯੀ ਸਮੀ ਯਯੀ

ਯਧੂ ਧਲ ਪੁਯਿਯੰ ਤੋ ਯਤ ਯਿਯੰ ਤੋ । ਤਿਸੀ ਤਿਸ

ਯਥੇ ਧਿਲਿਯੰ ਤੋ ਤੁਯੰਥੇ ਤੋਛੇ ਯਯੰਥੇ ਤੋ ਤੋ

ਤੁਯੰਥੇ ਧਧੰ ਧਯੀ ਯਯੰਗੀ ਯਯੀ ਯਯੀ ਤੋ । ਯੋਯ

ਗਲ ਯਯੀ ਤੋ ਤਿਸ ਯੀ ਤਲ ਯਯੰ ਗਿਲ ਤੋ ।

ਯਧਯੋ ਤਿਸੀ ਯਲਯੀ ਯਯੀ ਤੋ ਯਯੰਗੀ ਯਯੰਗੀ

ਯਯੰਥੇ । ਯੋਯ ਗਲ ਯਯੀ ਤਿਸਮ ਧਧ ਧੁਤਾ

ਯਯੋ ਯਯੀ ਯਯੰਥੇ ਲਯ । ਤਿਸੀ ਧਧ ਯਯੀ

ਯਯੰਗੀ ਯਯੰਗੀ ਤੋ ਯਯੰਗੀ ਯਯੰਗੀ ਤੋ

ਯਯੰਗੀ ਯਯੰਗੀ ਯਯੰਗੀ ਤੋ ਤੋ ਯਯੰਗੀ

ਯਯੰਗੀ ਤੋ ਧੁਤਾ ਯਯੀ ਤੋਛੇ । ਤੋ ਤੁਯੰ

ਜਮੀ ਸਿੰਥੇ ਫੇਰ ਫ਼ੈਲੂ ਭੀ ਰਹੀ
 ਮਿਤ ਕੇ ਸੈਂ ਯਪਏ ਸਿਤਰੇ ਜੇਕੇ ਸੈਂ
 ਜਾਮ । ਯਪਾ ਤੁਝੇ ੨੩ ਪੁਤਾ ਕੇ ਅੰਤਰਿਯੰ
 ਸਥੇ ਤੁਝੇ ਲਟ ਫਟ ਖਟੇ ਸਿਧੇ ਤੇ
 ਤਿੰਤ ਸੋਤ ਯਫੇ ਤਿੰਤ ਤੁਸੈ ਤਿਸਾਮੀ
 ਧਰੀ ਫ਼ੈਲ ਰਹੀ ਧਫੇ ਤੇ । ਧਧੇ ਤਿਸਾਮੀ
 ਧਲਿਯੇ ਕੇ ਤੇ ਪੁਤਾ ਤੇ ਸਮੇ ਸੋਧੇ ਜੇਕੇ ਤੇ ।
 ਕੇ ਮਿਯੇ ਸੋਧੇ ਤੇ ਸੋਤ ਸੋਤ ਤੇ ਤੇ ।
 ਯਪਾ ਸੈਂ ਜਾਮੀ ਜੇਕੇ ਖੁਸੀ ਤੇਫੇ ਰੀਯੇ
 ਥੇ । ਮਿਤਿਯੇ ਜਾਮੀ ਕੇ ੨੩ ਤੇ ਭਫੇ ਰੀਯੇ
 ਸਿਧੇ ਥੇ ਫਿਰੀ ਆਮ ਤੇਫੇ ਤੇ । ਗੁਯਾਮੀ
 ਸਿਧੇ ਥੇ ਫਿਰੀ ਸਿਲੇ ਤੇ ॥

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAKJĀBĪ

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

kusi mahnuede do puttar the lina bicha lauhlč
A certain man of two sons were Them from among by the younger
 puttrē babbe kṛnč bhiḥ jē he bapu jē jē kichh gharede
son the father to it was said that O father son wot a tere house of
 latic phattu bichḥ mura hisḥ huc seh minjo duc Tī
goods from among my share may be that to me give Then
 bibbē tanā kḥ ṛpa latta phattḥ bindi ditta Mate
by the father them to I is own property having divided was given Many
 dṛn nṛhi bte jē chhota puttar sikh kichh kṛthḥ kṛn lē
days not passed that the younger son everything together made having
 dur duse kḥ chālḥ gṛa phurḥ tatthu lachpanc bich dṛn kṛtde
a far country to went away then there debauchery in days in spending
 katde ṛpa latta phatta udḥ ditta Jī seh sabh kichl
in spending I is own property was squandered When he everything
 bhugṛa chul kḥ tī tis mull he bich barḥ kul peḥ hṛ seh lant l
spent had then that country in a great famine fell and he in want
 hoi gṛa Hor seh tis mull hede malnuḥ bicha il sḥ idmḥ bal
became And he that country of men from among one man near
 rohnṛ laggiḥ jṛn tṛjṛ apne lḥr bich suḥ chainḥ bḥrṛ
to dwell began by whom him as for I is own field in sowing to seed it was sent
 Sch kṛl lḥ ur / iṛā kṛnḥ jṛnḥ kḥ su khṛde the apnḥ pṛt
He chaff / with which by which the sowing eating were his own belly
 bhaina chṛdhḥ Hoi kṛl idmḥ tṛ lḥ kichh nahḥ dindḥ thḥ
to fill wishing was And any man him to anything not giving was
 Tā tis lḥ jṛd u hor bolḥ jē 'muc babbe bil
Then him to memory came and it was said that my father near
 kṛnc hḥ majṛā lḥ khanc lḥ bḥi totḥ ghullḥ rḥdhḥ hḥ
how many servants to eating than even bread left over and above remaining
 hor mḥi bhul khḥ mṛrḥ lṛnḥ bā Māḥ utthḥ ḥrṛ apne babbe
and I hungry dying doing am I arisen having my own father

I l d j̃ch i hor tis k i ʔall̃i h i j i h e b i p u j i m a ĩ s u r r e t e
 n e a i w i l l g o a i l l i n t o I w i l l a i t h a t O f a t h e r s u b j o i e l e a v e n f r o m
 u l t a h i t i j i s u m i n e j i p k u i h e H u n m a ĩ t u m h r i p u t t a r
 a g a i n s t a n d t h e t o l e f e r e s u d o n e i s A o i e I y o u s o n
 ʔu l u m e j i n n a ĩ h ĩ M i n j o ʔ p n e m a j u r ĩ b i c h i i k s i
 t e l e c a l l e d f i l n o t a W e ʔ o i i o e n s e r v a n t s f r o m t h o n g o n e
 l a r i u s a m p h i l a r i i l l h I ĩ ʔ h u t t h i l a r i ʔ p n e b i b b e
 l i f e c o n s i d e r e d l a i n q l e j F l e n l e a n u e n l a r i n q l i s o e n f a t h e r
 I l ʔ i h i ʔ h d u i h i t h i j i t i s l e l a b i l̃ t i s k i d i k k h i k a r i
 e a n w e r t a n d l e d i s t a n t e e n w a s t h a t b i l i a f e l l e r l i n t o e e n l a r i n g
 d i r a i ʔ i t i h r ʔ h i t t d e i l a r i t i s l̃ ʔ i l̃ h z i k a r i
 e e r p a s s i o n w e s a l e a n d i n n o q g i v e n l a r i n g o i l i s e e l b e e r a t t a c h e d l a r i n g
 j h ĩ l i P u t ĩ t i s l a n e b o l i h i b i p u j i m a ĩ
 l i s e s w e r t a l e B i t t e s o l i t o i t w a s s a i d ' O f a t h e r s u b j o i e
 s u r r e t e u l t a l a n t t u m h u e s u m i n e j i p k u i h u h o r p h u r i
 l e a v e n f i e r a g a i n s t a n d e e f i n f i o r t s u d o n e i s a n d a n i m o r e
 t u m h r i p u t t u ʔ u l u m e j i n n a ĩ h ĩ T i l h i b i b b ĩ
 u e n s o t o l e c e l l e l w e t t i o ' I e i T l e e e n b i t t e f a t h e r
 ʔ p n e n a r u l i k i b h i j i ʔ a l l h n ĩ t e H i r k a r i k a d d h i k a r i
 l i s o e n s e r v a n t s t o i t w a a n d t h a t a l l t h a n ʔ o o l c l o t t e s l o i g h t o t l a r i n g
 i s k i l i l a n i l̃ h u t t h ĩ ʔ u t t h i h r j a n ĩ b i c h j u t t e
 t h i s o n e t o p u t o n a n d t h i s o f o n l a n d a n i n q e n l f e e' i n s l o s
 p i h i l h u l i n d m a n d k a r i k̃ h i j i e h m e r i
 p t o n, a n d l e' u s e a t a n l r e j o i c e a l e t u s n a l e B e c a u s e t h a t t h i s i y
 j u t t a r m a r i s t h i j h i r i j i d i h i h i, ʔ u r c h i s t h i
 s o n l a r i n q d e d g o n e w a s e q u n l u n q l e o r e i s, l a r i n g b e e n l o s t g o n e w a s
 j h u i m l h F ĩ e h m a n j k u n i h a ʔ e
 a g a i n g o t i s T h e n t h e i n n o e n q t o d o b e g a n

T i s d i h u i p u t t u l i n e b i c h t h i H o r j ĩ ʔ h a o d i
 H i o f t h e e l d e r s o i t h e f i e l d i n w a s A n d w h e n l e c o m i n g
 h o i ʔ h i e n e n e j u n j i t ĩ t i n i b r j e k a ñ n i c h e d i
 l a r i n g b e c o m e t h e l o i e n e a r a n u e d t h e n b y l i n ʔ u i e a n d d a n c i n g o f
 e j s u n i H e i t i n i ʔ p n e n a r u k r ĩ b i c h i i k s i a d m e k i
 n o i e w a s e a i d A n d l i l l i n l i s o e n s e r v a n t s f r o m a m o n a o n e m a n t o
 ʔ a d d i k a n i ʔ p p u l d j u c h i h i j i ʔ e h k a h e T i n i
 c a l l e d l a r i n g I n u s e l f n e i i t w a s a s k e d t h a t ' T h i s w h a t i s ? ' B i l i m
 t i s k a n e b o l i j e t u m h u e b h a u u i h e, h e r t u m h u e l a b l̃
 l i m t o i t w a s s a i d t h a t ʔ o i i b o t t e r c o m e i s a n d b i ʔ o i i f a t h e r
 b r i n u n d i ʔ a s o l i t i h e i s e l l a k a n i j e t i s k i b h a l i c h u n g a
 a v e r y e x c e l l e n t f e a s t n a d e i s t h e r e a s o n m a i n i n g t h a t h i m t o s a f e a n d w e l l

milṛ he Appṛu tinṛ jalṛ kṛtṛ hoṛ andṛ jana nahĩ chahṛ
got he is But by him wrath was made and within to go not he wished
 Is gilla lṛuṛ tṛsdṛ bṛbbṛ bahṛu aṛ lṛuṛ mananṛ lagṛ
This reason making him of the father outside come having to remonstrate began
 Tinṛ bṛbbe lṛ uttar dṛttṛ ꞑ mṛuṛ imāṛ bṛuṣṛ te tumhṛuṛ
By him the father to answer was given that I so many years from you
 tehlṛ lṛandṛ hāṛ hoṛ lṛaddṛ tumhṛuṛ hul me te bahṛu nahĩ hoṛ
service doing am and ever you order from outside not became
 Hoṛ tussā lṛaddṛ minṛjo ik chhṛlu bhṛ nahĩ dṛtta ꞑ mṛĩ ṛpne
And by you ever to me a lid even not was given that I my own
 mutṛā lṛancṛ mauṛ lṛudṛ Appṛu tumhṛuṛ chṛ putṛu ꞑe
friends with rejoicing might have done But you this son by whom
 lṛñṛuṛāḍṛ sathṛ tumhṛuṛ lṛtta phṛtta lṛhṛ gṛ hṛ ṛñṛ schṛ aṛ tñṛ
harlots of in company your property devoured is when he came then
 tussā tṛs lṛ bṛuṛ chhṛnṛ ṛso bṛuṛ hṛ Bṛbbṛ tṛs lṛ
by you I am for a very fine feast prepared is By the father him to
 bolṛ ꞑ hṛ putṛu tu ṛdṛ meṛ lṛancṛ hṛ Je lṛichṛ
it was said that O son thou alaways of me near at Whatever
 meṛ hṛ schṛ ṛbhṛ tṛrṛ he Appṛu mauṛ lṛuṛ kṛnṛ khṛuṛ
mine is that all thing is But rejoicing to be done and I happiness
 honṛ thṛkṛ thṛ kñṛhṛ kṛuṛ ꞑ chṛ tṛrṛ bhṛuṛ mṛuṛ gṛa thṛ
to become proper was because that this fly bottle having died gone was,
 phṛuṛ ṛḍṛa hoṛ hṛ guachṛ gṛ thṛ phṛuṛ milṛ hṛ
again living become is, having been lost gone was again got is

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INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN II.

ੳਯ ਸੀ ਧੁਯੀਏ ਪੰਥੁਤੁ ਰੁਪਧੇ ੳਯ ਸੀ
 ਯਯਫੁ ਧਲ ਬੈਯੀ ਰਥੇ ਬੈ । ਯਯਫੁ ਤਿਸਤੋ ਯਯੀ ਯਯੀ
 ਧੁਯੀ ਬੈਥੁ ਬੈਥੁ ਸੈਯ ਲੰਯੀ ਬੀ । ਔ ੳਯ ਸਿਯ
 ਧੁਯੀਏ ਯਯਫੁ ਤੁ ਯਧਯੀ ਬੈਯੀ ਗੰਗੀ ਤੁ ਯਯਫੁ
 ਲੇਖ ਯਯੀ ਪੰਥੁ ਰੁਪਧੇ ਧੁਯੀ ਯਯਯ ਯਯਯ ।
 ਫਿਯੀ ਓ ਧੁਯੀ ਤਿਸ ਤੁ ਪਯਿ ਪਯਿ ਸੈਯ
 ਯਯੀ ਯਯੀ ਲੰਯੀ ਰਤੀ । ਔ ਫਿਯੀ ਲੇਖ
 ਤੋਯ ਤੁ ਪੰਥੁ ਰੁਪਧੇ ਧੁਯੀ ਓ
 ਧੁਯੀਯਯ ਸੁਯੀ ਗਤ । ੳਯ ਗਲਯ ਗਲਯ
 ਲੇਯ ਤਤੁ ਯਯੀਤੁ ਔ
 ਪੰਥੁ ਪੰਥੁਤੁ ਲਯ ਗਤ ਪੰਥੁ ਯਯੀ ਲਯ ਪਯਿ ।
 ਯਯ ਯਯਫੁ ਧਯਿ ਪੋਯ ਤੁ ਧੁਯੀ ਯਯਿ ਯਯਿ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ik sɪ	buddhiṣ	p ɟɪh	ɪpɪɪɪe	ɪk sɪ	kɪɪɪe	bal	thamɪ
<i>By one</i>	<i>old woman</i>	<i>fifty</i>	<i>rupees</i>	<i>a</i>	<i>money lender</i>	<i>near</i>	<i>deposit</i>
rakhe the	Kɪnē	tɪs tɪ	kɪddɪ kɪddɪ	buddhi	thorɪ	thorɪ	
<i>placed were</i>	<i>And</i>	<i>him from</i>	<i>now and then</i>	<i>the old woman</i>	<i>a little</i>	<i>a little</i>	
sauda	l̥dɪ thɪ	Jā	ɪk dɪn	buddhiṣ	l arɪe tɪ		
<i>provisions</i>	<i>taking was</i>	<i>When</i>	<i>one day</i>	<i>by the old woman</i>	<i>the money lender</i>	<i>from</i>	
ɪpɪɪ	thamɪ	mɪnɟɪ	tā	karaɪʈ	lekha	kari	
<i>her own</i>	<i>deposit</i>	<i>was asked</i>	<i>then</i>	<i>by the money lender</i>	<i>calculation</i>	<i>having made</i>	
pañj	ɪpɪɪɪe	bɪkɪ	dɪnɪ	l addhe	Phɪɪ	bhɪ	buddhi
<i>five</i>	<i>rupees</i>	<i>balance</i>	<i>to be given</i>	<i>were drawn out</i>	<i>Again</i>	<i>also</i>	<i>the old woman</i>
tɪs tɪ	pao pɪo	sauda	kɪddɪ l addɪ	l̥dɪ rahɪ	Jā	phɪɪ	
<i>him from</i>	<i>quarter quarter</i>	<i>provisions</i>	<i>now and then</i>	<i>taking was</i>	<i>When</i>	<i>again</i>	
lekha	hoɪ	tā	pañj	ɪpɪɪɪe	bɪkɪ	bhɪ	buddhiṣ
<i>calculation</i>	<i>became</i>	<i>then</i>	<i>the five</i>	<i>rupees</i>	<i>balance</i>	<i>also</i>	<i>the old woman of</i>
mukɪ grɪe	Is	gallɪdɪ	gallan	lok̃	eh	lɪtɪ	ɟɪ,—
<i>exhausted went</i>	<i>This</i>	<i>matter of</i>	<i>saying</i>	<i>by people</i>	<i>this</i>	<i>was made</i>	<i>that—</i>
'pañj	p ɟɪh̃	lɪɪ	gac				
<i>'the five</i>	<i>the fifty</i>	<i>were taken away</i>					
'pañjɪ kɪ	lɪɪ	pao					
<i>the five</i>	<i>took</i>	<i>the quarter</i>					
'damm	karaɪā	bas	peɪ,				
<i>decent</i>	<i>of the money lender</i>	<i>power</i>	<i>she fell</i>				
tɪ	buddhi	ɪo	pao				
<i>then</i>	<i>old woman</i>	<i>come</i>	<i>go</i>				

FREE TRANSLATION OF THE FOREGOING.

An old woman once deposited fifty rupees with a money-lender, and only very seldom took a few provisions from him against the deposit. One day, when she asked him for her deposit back again, he made up the accounts and told her that there were only five rupees to her credit. She went on taking now and again a quarter of a seer of provisions, and when she again asked him to settle up, he made up the account and told her that now there was nothing left to her credit. When the people heard of this the following saying became current,—

The five took away the fifty, and the quarter of a seer took the five. She fell into the clutches of the money-lender by his deceit. Old woman, come and go.¹

The last sentence is not clear to me. The writer of the specimen explains it as signifying that the people told the old lady to stop transactions with the money lender for good.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN III.

ਬਤੀ ਖਸਮੇਂ ਜੋਤੀ ।

ਜਿਨ ਬੋਤਿਯ ਖਸਮੇਂ ਨ ਕੰਟ ।

ਜੋਤ ਬਤੀ ਖਸਮੇਂ ਜੀ ਖਟੇ॥੧॥

ਪਰ ਤਥੇ ਪਭਾ ਸੁਭੇਂ ਬਤੀ ।

ਜਮੀ ਨ ਤੇ ਪਤਿਤਯੋਂ ਤੋਤੀ॥੩॥

ਯਾ ਕੰਮੇ ਮੋਲੇ ਪਾਏ ।

ਯਾ ਕੰਮੇ ਫੋਤੋਂ ਸਾਏ ।

ਯਾ ਕੰਮੇ ਫੋਤਿਯੇ ਧੀਟੇ ।

ਯਾ ਕੰਮੇ ਫੋਤਿਯੇ ਧੀਟੇ॥੨॥

ਸਰਸ ਮੋਢੇ । ਧਨੇ ਨੀ ਮੋਢੇ॥੪॥

[No 6]

• INDO-ARYAN FAMILY

CENTRAL GROUP.

PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN III.

TRANSLITERATION AND TRANSLATION

- 1 Kheta khasme scti
 1 Cultivation owner will
 Jisa l hcti khasm na jra
 What field the owner not may go
 Sch kheta khasme ki l hri
 That field the owner eats
- 2 Pni hatthē bari sunēhē khcti
 2 By another's hand trading by a message cultivation
 Kaddi na hon batihēdē tēti
 Deer not will be thirty two of thirty three
- 3 Ghri jādē dholē barijē
 3 House goes by drum being played
 Ghri jādē bahtē sarijē
 House goes by many guests
 Ghri jādē bahtē dhi
 House goes by many daughters
 Ghri jādē bahiē biē
 House goes by borrowed from another seed
- 4 Gras duna Bas nahi deni
 4 Mouthful is to be given Lodging not is to be given

FREE TRANSLATION OF THE FOREGOING PROVERBS

- 1 Agriculture depends on the owner
 If the owner does not go personally to his field and cultivate it, the field will eat him up¹
- 2 Trading at second hand and cultivation by message will never turn thirty two into thirty three

¹ Compare Mr Macdonald's *Selected Agricultural Proverbs of the Punjab* Nos 624, 69² Compare Mr Macdonald's No 698 I have copied his translation

3 A man goes home (i.e. does not prosper) by beating drums (i.e. amusing him
self)

A man goes home by entertaining many guests

A man goes home by begetting many daughters

A man goes home by sowing his field with borrowed seed ¹

4 You may give food to a stranger but don't let him settle on your land

¹ Mr Maccomach's Nos 801-809 are the nearest to this but are not the same

² I have not been able to trace this in Mr Maccomach's book.

BHATĒĀLĪ

The main dialect of the State of Chamba is known as Chāmēālī, and is a form of Western Pihārī. In the west of the state towards Jammu we find a dialect called Bhatēālī spoken by an estimated number of 14,000 people. It is a kind of Dogra, but like Kangra is a mixed form of speech.

The Rev T Grahame Bailey gives an account of this dialect in his *Languages of the Northern Himalayas* (London, 1908), and the following sketch of its main peculiarities is based upon this, with a few additions collected from the annexed specimen, a version of the Parable of the Prodigal Son. This is given in facsimile, in the local Takri character, the transiteration being arranged line for line with the original, with the very careless spelling usual in writing in this character made uniform, so as to agree with that of the grammatical sketch.

In the transcription the short *e* is represented by *e* and not by *ē* as in the preceding specimens, as it performs an entirely different function, corresponding to the short *i* of Panjabi. Thus the Bhatēālī *maṛēā* corresponds to the Panjabi *māṛiā*. Mr Bailey marks as long several *e*'s which in the preceding pages are marked as short. This has been followed in the case of Bhatēālī.

Declension.—With the above exception of the change of *e* to *ē*, which is, in this case, little more than a question of spelling, the formation of the oblique form of masculine nouns is much the same as in Kāngia. The case of the agent is also very similar. Thus —

SINGULAR			PLURAL		
Nom native	Oblique	Agent	Nominative	Oblique	Agent
<i>Masculine</i>					
ghora, horse	ghore	ghorē, ghoraṛ	ghore	ghorēā	ghorēā
ghar, house	ghare	gharē, gharaṛ	ghar	gharēā	gharēā
hath, elephant	lath, hāth	lathē, hāthiāṛ	hath	hāthiā	hāthiā
<i>Feminine</i>					
lari, girl	lari	lari	lariā	lariē	lariā
bhaiṛ, sister	bhaiṛu or bhaiṛā	bhaiṛu or bhaiṛā	bhaiṛiṇ, bhaiṛiṇē	bhaiṛiṇ, bhaiṛiṇā	bhaiṛiṇ, bhaiṛiṇā
gai, cow	gas	gāṛ	gatiā	gatiā	gatiā

It will be noted that the agent plural is always the same as the oblique plural. *Bhaiṛ* is sometimes pronounced *bhaiṛ*.

The case postpositions are —

Dat.-Acc, *lea, li, or lane*

Abi, *lachha or lichha, lichchā or lichchā*

Gen, *da*

Loc, *lichch, or lichch, in.*

In the specimen, we come across a few forms which depart from those given above. Thus, we sometimes find forms corresponding to *ghoṛā*, instead of *ghoreā*. While the oblique form singular of nouns corresponding to *ghaṛ* usually ends in *e*, it sometimes ends in *a*, so that from *mullh*, a country, we have both *mullhe* and *mullha*. Feminine nouns in *e* sometimes drop the final *ā* of the oblique singular, as in *sut-ti-vichch* instead of *sut-ta-vichch*, in memory.

The Pronouns present a few departures from the Dogia and Kangia Standards. The Personal Pronouns are as follows —

I	We	Thou	You
Nom <i>maṭ</i>	<i>aṣ̃ aṣ̃</i>	<i>tu</i>	<i>tusā tus</i>
Agent <i>maṭ</i>	<i>aṣ̃</i>	<i>taṣ̃, tuddh</i>	<i>tusā</i>
Dat Acc <i>mūḥa mūḥ, mēḥ</i>	<i>aṣ̃ leṣ̃, kṣ̃</i>	<i>tulea, tule</i>	<i>tusā leu, kṣ̃</i>
Abl <i>ṛiaṭ lachḷa mere lachḷā</i>	<i>aṣ̃ lachḥa</i>	<i>taṣ̃, tere lachḥa</i>	<i>tusā lachḥa</i>
Gen <i>meru</i>	<i>sārā</i>	<i>terā</i>	<i>tusārā, tuiārā, tuāra</i>
Loc <i>mere bichḷch</i>	<i>aṣ̃-bichḷch</i>	<i>tuddh bichḷch</i>	<i>tusā bichḷch</i>

In the ablative, as usual, we may have *lichḥa* instead of *lachḥa*. For the third person and demonstrative pronouns, we have—

He that			This	
	Sing	Plur	Sing	Plur
Nom	<i>se, he, o</i>	<i>se, he, o</i>	<i>eh</i>	<i>eh</i>
Agent	<i>unne</i>	<i>unḷā</i>	<i>unne</i>	<i>unḷā</i>
Obl	<i>us</i>	<i>unḷā</i>	<i>us</i>	<i>unḷā</i>

In the genitive, we have *udda* as well as *us da*.

Who, *je*, Ag sing *jṛu*, Obl sing *jṛs'*

Who? *lun*, Ag sing *lun*, Obl sing *lus*, Gen sing *kūda*

What? *lya*, *le*, Gen *laidā*

Other pronouns are *lor*, some one, any one, *lichḥh*, something, anything

Conjugation.—The verb substantive closely follows Kangia. Thus —

Present, I am, etc

	Sing	Plur
1	<i>ḷā</i>	<i>ḷā</i>
2	<i>haṭ</i>	<i>ḷā</i>
3	<i>has</i>	<i>has, ḷin</i>

The Past is *tī a* fem *tī e* Pl *tī e* fem *tī ā* Once in the specimen we have the Pahari *tī o* instead of *tī a*

The Active verb follows Kangra Thus —

Present Subjunctive (*maṛ na* to strike)

maṛ ā ē e ā or *re ā an*

Future masc sing *maligā* plu *maligē* This tense does not change for person The feminine is formed in the usual way

Pres Part *maṛ da*

Past Part *maṛ ea* In the specimen we have *mī a* as well as *mī ea*

Mr Grahame Bailey gives the present tense as formed in the usual way — by suffixing the verb substantive to the present participle thus *maṛ da lā* I strike But in the specimen there is another present tense in *na* resembling the infinitive in form Thus *laṛ na* I do (service) It will be remembered that the Dogra present participle may end in *na*

When *ṛ* immediately precedes *n* the two often become *ṛ* Thus *maṛ na* I die becomes *maṛa* and *laṛ na* to do becomes *laṛa*

The following are examples of irregular verbs —

Inf	Pre Pa t	Pa t Part	Fut e	1 P s Subj
<i>pa na</i> to fall	<i>ponda</i>	<i>pea</i>	<i>pogha</i> or <i>paugl a</i>	<i>pa a</i>
<i>hauna</i> to become	<i>h nā</i>	<i>hoē</i>	<i>hugha</i>	<i>ha a</i>
<i>a na</i> to come	<i>a nā</i>	<i>aya</i>	<i>augha</i>	<i>a a</i>
<i>jana</i> to go	<i>janda</i>	<i>gea ga</i>	<i>jangl a</i>	<i>ja</i>
<i>raṛ na</i> to remain	<i>raṛ nā</i>	<i>reha</i>	<i>raṛ hugha</i>	<i>reha</i>
<i>baṛ nā</i> to sit	<i>baṛ nā</i>	<i>bā iha</i>	<i>baṛ hugha</i>	<i>bauṛ a</i>
<i>khana</i> to eat	<i>khā da</i>	<i>khadha</i>		
<i>p na</i> to drink	<i>p nā</i>	<i>p iā</i>		
<i>dena</i> to give	<i>d nā</i>	<i>d tta</i>	<i>d ngha</i>	
<i>la na</i> to take		<i>leā</i>		
<i>galana</i> to speak		<i>galayā</i> or <i>galaya</i>		
<i>la na</i> or <i>la na</i> to do		<i>kittā</i>		

Note the short *a* in *a ja janda jangl a* and *galaya*

SENTENCES

- 1 What is your name?

Tera ṛ ā kī l aṛ ?

- 2 How old is this house?

Is gl oī dī kī nī ṛ ṛ bā l aṛ ?

- 3 How far is it from here to Krishmū?

Itl ē l aṛ l a (or itl ṛ) Kṛ ś mī l tī e dī l aṛ ?

- 4 How many sons are there in your father's house?
Tuare babbde ghar katne jagat han?
- 5 I have walked a long way to dry
Maĩ aĩ baĩ ã dua lachha (or lachha) handĩ aya
- 6 The son of my uncle is married to his sister
Meĩe chackeda jagat usdĩ bhamĩ lane baha haĩ
- 7 In the house is the saddle of the white horse
Ghaĩe kachchhe ghoreĩ lathĩ haĩ
- 8 Put the saddle upon his back
Usdĩe pitthĩ par lathĩ bannhĩ dea
- 9 I have beaten his son much
Maĩ usda jagat mata maĩe
- 10 He is grazing cattle on the top of the hill
Se dhaĩede ıcha uppurĩ gaũ balaĩ ã chuganda-haĩ
- 11 He is sitting on a horse under that tree
Se us ıulhe keth ghore uppurĩ barthea haĩ
- 12 His brother is taller than his sister
Udda bhaĩ apurĩ bhenĩ (or bhenĩ) kachha badda haĩ
- 13 The price of that is two and a half rupees
Usda mul dhaĩ ıupayye haĩ
- 14 My father lives in that small house
Meĩa babb (or bapu) us halke ghaĩe ıashnda haĩ
- 15 Give these rupees to him
Usle ıe ıupayye deĩ dea
- 16 Take those rupees from him
Se rupayye us kachha leĩ lea
- 17 Beat him well and bind him with a rope
Usle ıugthĩ laĩ maĩo goĩa kannẽ bannho
- 18 Draw water from the well
Khuhe lachha panĩ laddho
- 19 Walk before me
Maĩ agge chalo
- 20 Whose son comes behind you?
Kuda puttĩ tuare pichchhe aunda haĩ?
- 21 From whom have you bought that?
Se tuddhĩ us kachha mullẽ lea haĩ?
- 22 From a shopkeeper of the village
Gvaĩede hatıabale kachha

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

BHATĀLI DIALECT

(STATE CHAMBA)

6: 7) ਭਾਗਤ ਨੇ ਨੇ ਨੀਮ ਥੇ ਭੇੜੇ ਪਾਸੇ ਗਏ ਪੈ
 ਮੈਂ ਗਏ ਤੇ ਪੈ ਪਾਏ ਪੈ ਤੇ ਨੇ ਨੇ ਗਏ
 ਤੇ ਗਏ ਨੇ ਭੇੜੇ ਪਾਏ ਪੈ ਪੈ ਥੇ ਪੈ ਤੇ
 ਭੇੜੇ ਪਾਸੇ ਨੀਮ ਥੇ ਪੈ ਪਾਸੇ ਪਾਸੇ ਪਾਸੇ
 5) ਪੈ ਪੈ ਭੇੜੇ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ
 ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ
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 0) ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ
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 ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ
 ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ ਪੈ

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

BHATKALI DIALECT

(STATE CHAMBA)

TRANSLITERATION AND TRANSLATION.

Thi admi de do jatrl the Unhā vichchī mikhc babbe
One man of two sons were Them from in by the younger the father

kane grivā hē bapu ghaibruḍi heṣi jē mekī mldr
to it was said O father the property of slave which to me being got

hri mekī de Unni ghaibruḍi bṛndi datti Thoṛēi 10jā
is to me give By him the property was divided out A few days

uprant mikhc jatahe ṣbh l ichchh l ittha kārī dur mulkha
afterwards by the younger son everything together having made a far country

5 hī gei Utē jri kārī jē ipni ghaibruḍi thi se
to it was gone There gone having what is our property was it

luchprāc vichchī gūai Jī ṣbh mul 1 1 1 us mull hē
debauchery in was lost Then all was completed that country

vichchī bṛā hīl pṛā tē o kārī l hī gei Tī
in a great famine fell and I poor became Then

us mullkhe il ṣihul 1 1 kachh jri 1 1 hā Unni
of that country a merchant near having gone I remained By him

jprc l hēfī vichchī sui chugmē kī bhējā tē usdī
his own fields in some feeding for I was sent and I am of

0 mriji thi jē jē chij sui khindē the ṣ mri bī khī'
desire was that what things the slave eating were that I also may eat,

Apan us kī koi dindī nr tho Tī apm
But him to anyone giving not was Then his own

suti vichchī n kārī grīy 1 jē mō l rbbhēde l itnē
memo in come having it was said that my father of how many

ਮਧਾ ਮ ਧਰਮੁ ਤੇ ਭਯੋ ਮਾਰੁ ਮੁੰ ॥
 ਮਖੁ ਭੋਲ ਮਾ ਭਯੋ ਤੇ ਮਖੁ ਤੇ ਭਯੋ ਭਯੋ
 ਮਨੁ ਤੇ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 5 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 10 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ
 ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ ਮਨੁ ਭਯੋ

maṇavaḥ kī lotiyāḥ | huṇ, ṛpan māñ bhukhīḥ mana | Māñ ita
servants to loaves are but I by hunger die I here

l achha utlu l aa rpe babbi kachh jagha rti us ki
from arisen having my own father to will go and him to

grāṅghrā he bapu māī sūguda to tūa guṇah kṛtī hū
will say O father by me heaven of and of thee sin was done now

माँ is jogī nahī jē terā puttai bhāñ Ām, māyūñ vichhā
I (of) t_is mo_thy nōt thāt thy sōn I m_ay bēcōmē Thy oīn sēr_vants frōm n

5 ik majana sahi me ki bi bana Ṭi uṭhi l aṭi ṛpṇe l ṛbbṇe
 one servant his me also male Tichen arisen / awing his own / father

bachh chālēḥ ḷḡ ṡ dūḥ thā ḡḥ uḡḥ bābhē ḥḥ dī ḥḥ
to I went Still I far was that I'm of father to seen

hau	dau	ni	dau	lu	us	hi	guk	lan	liya	lan	
having	pain	came	in	having	him	of	need	to	he	was applied	loss

sunc	ditt	Putta	us l i	gilaya	he	bipu	mañ	suñida
ings	were given	By the son	him to	it was said	O	father	by me	heaven of

and of thee sin was done again (of) this worldly not that thy

10 puttar barā Bibh upāñ nol īl ī alā ī ꣳ 'achohāhā ꣳchāhā
son I may become By the father his own servants to it was said that, 'good good

happened to add him to us, and we will use
clothes I have brought out bring and him to apply, and him of

hatthe gutthi ra pirā jui nī dhim ho ye asi
on land a ring and on feet shoes, and fearing apply that we

lharu kari khusi kari, kibā je eh mern puttar moyada
eaten having rejoicing may male, because that this my son dead

tha hun jinda hoēa guachi gea thir hun phun milā fā
was now living became lost gone was now again was found Then

o khusi lana lage
they rejoicing to do began

Ate usda baddi puttar khetac vichoh
And him of the great son the field in

tha Jā ghare kachh aya gane ate nachchedi uwaj suni
was When the house near he came singing and dancing of noise was heard

fā al nokru li sadi laru puchhēa je ch k hri? Unni
Then one servant to called having it was asked that this what is? By him

us ki galaya je tera bharu aya ate tal babbe dharm
him to it was said that the bottle came and by the father a feast

lai is waste je us li iji bharu mila Unni
was applied this for that him to safe sound he was got By him

mil haru lai na chibēa je andai jā fā us k babbe bahar
become angry having not it was asked that with in I may go Else him of by the father outside

ai lai us li patyaya Unni babbe ki jub ib ditra je
come having him to it was consoled By him the father to answer was given that

0 dil h mañ itnā bharē jā achhi tē tēhal laon ate
see I so many years from thy service do and

lad tē gal j banna marī hai gal nahī kiti
even thy word with out by me any thing not was done

ai an tūā al baharid chhachu sarī bi na ditra
but by you one goat of had even not was given

504 PAKJABI

ਨਿ ਮੇ ਭਧਰੇ ਮਾਏ ਅੰ ਭਧਰਾ ਮਰੰ ਨਿ ਤਿ ਤੇ ਪ੍ਰ ਭਧ
ਮਾਮਾ ਤਿ ਮੇ ਭਧਰੇ ਮਾਮਾ ਮਧਧੇ ਪ੍ਰਭ ਪ੍ਰਮ ਨਿਭ
ਭੇਭ ਭਧਰੇ ਤਿ ਪ੍ਰ ਪ੍ਰ ਭਧ ਮੇ ਮਾਮਾ ਤਿ ਤਿ
ਭੇਭ ਨਿ ਮਾਮਾ ਮੇ ਤਿ ਤਿ ਤਿ ਭਧਰੇ ਭਧਰਾ ਮਾਮਾ
ਭਧਰੇ ਭਧਰੇ ਤਿ ਮਾਮਾ ਤਿ ਮਾਮਾ ਨਿ ਤਿ ਤਿ ਤਿ
ਮਧਧੇ ਪ੍ਰਭ ਪ੍ਰਭ ਮੇ ਤਿ ਤਿ ਤਿ ਮਧਧੇ ਪ੍ਰਭ ਮਾਮਾ

je maĩ apne mithā kām, l hūs, hāĩ, tĩ tū ch puttar aya
that I my own friends with happiness may make When thy this son came

jū tēr mil lūchpram rāchch, guya, tūĩ dham, l
by whom thy proper of debauchery in was lost by you a feast was applied

Unn, us ki, galya, h, putr, tu, sidi, meri lāchh, rāchh, hāĩ
By him I to it was said O son thou always of me near remainest,

te j, lāchch, meia, h, se, tū, hā, l, l hūs, l
and whatever mine is that time is But rejoicing to do

3 ate l hūs, hona, l hā, gal, h, l, hā, j, tū, ch, bhā
and rejoicing to become proper thing is, because that thy this brother

moyada, th, se, junda, hō, gunchi gei th, hun, mil
dead was he living became, lost gone was now was got'

LIST OF STANDARD WORDS

English	Magh (Amritsar)	Powadh of Ambala	Mālwa (Ferozepore)
1 One	Il̥	Il̥	Il̥
2 Two	Do	Do	Do
3 Three	Tinn̥ trau	Tinn̥	T̥nn̥
4 Four	Char	Char	Char
5 Five	Pañj	Pañj	Pañj
6 Six	Chha	Chha	Chha
7 Seven	Satt	Satt	Satt
8 Eight	Atth	Atth	Atth
9 Nine	Nau	Nañ	Nañ
10 Ten	Das	Das	Das
11 Twenty	Vih	B̥h	Vih̥ b̥h
12 Fifty	Pañ̥ sh	Pañ̥jah	Pañ̥jah
13 Hundred	Sau	Sau	Sau
14 I	Mañ	Mañ	Māñ
15 Of me	Mera	Mera	Mera
16 Mine	Mera	Mera	Mēra
17 We	As	As	As
18 Of us	Sadda	Sada	Asada anda
19 Our	Sadda	Sada	Asada sada
20 Thou	Tu	T	Tu
21 Of thee	Tera	Tera	Tera
22 Thine	Tera	Tera	Tera
23 You	Tus	Tusi	Tusi
24 Of you	Tuhadda	Tohada	Thunda
25 Your	Tuhadda	Tohada	Thunda

AND SENTENCES IN PAÑJĀBĪ

Dogr	Kangra	English
IL	Ilk i	1 One
Dō	Dō	2 Two
Trai	Trai	3 Three
Chai	Chōar	4 Four
Pañj	Pañj	5 Five
Ohhē	Ohhī chhe	6 Six
Sat	Satt	7 Seven
Ath	Atth	8 Eight
Nau	Nau	9 Nine
Das	Das	10 Ten
Bih	Bih	11 Twenty
Pañjah	Pañjah	12 Fifty
Sau	Sau	13 Hundred
Xū	Maī	14 I
Mēra	Mera	15 Of me
Mēra	Mera	16 Mine
As	Assā	17 We
Sapa	Vhara	18 Of us
Sapa	Mhar	19 Our
Tū	Tu	20 Thou
Tora	Tēra	21 Of thee
Tēra	Tora	22 Thine
Tus	Tussā	23 You
Tusarā	Tamhara tumha , tussada	24 Of you
Tusapa	Tamhara tumharā tussad	25 Your

English.	Mājā (Amritsar).	Pōwādhī of Ambala.	Mālwāl (Ferozapore).
26. He	Uh	Oh	Oh
27. Of him	Uhdā	Ohdā	Ohdā
28. His	Uhdā	Ohdā	Ohdā
29. They	Uh	Oh	Oh
30. Of them	Unhāḍā, unhdā	Unhāḍā	Ohnāḍ-dā
31. Their	Unhāḍā, unhdā	Unhāḍā	Ohnāḍ-dā
32. Hand	Hatth	Hatth	Hatth
33. Foot	Pair	Pair	Pair
34. Nose	Nakk	Nakk	Nakk
35. Eye	Akkh	Akkh	Akkh
36. Mouth	Mūh	Mūh	Mūh
37. Tooth	Dand	Dand	Dand
38. Ear	Kann	Kann	Kann
39. Hair	Wāl, kēs	Wāl, kēs	Bāl, wāl
40. Head	Sir	Sir	Sir
41. Tongue	Jibh	Jibh	Jibh
42. Belly	Dhiḍḍh, dhiḍḍ, pēḥ	Dhiḍ	Dhiḍ
43. Back	Piṭṭh	Piṭṭh	Piṭṭh, kanḍ, dhaṭ
44. Iron	Lohā	Lohā	Lohā
45. Gold	Siannā, sōnnā	Sonā	Sonā, sōnnā
46. Silver	Chāḍi	Chāḍi	Chāḍi
47. Father	Pia, piā, bāppā, bāpā	Piā	Piā, bāpā
48. Mother	Mā, māi, hābbē	Mā	Mā
49. Brother	Bharā, vīr, bhāi	Bhāi, bhāiā, bhārā	Bharā
50. Sister	Bhai	Bhai	Bhai
51. Y	Manukkh, mānus, sāmī	Manukkh, mānus, sāmī	Manukkh, sāmī
52.	Tīwī, tūḍḍh	Tīwī	Tīwī, tūḍ

Dogr	Kangra	Engl sh
Ō oh	Oh seh saih	26 He
Uda	Uda udda tuda tadda	27 Of him
Uda:	Uda udda tuda tadda	28 His
Ō oh	Oh seh saih	29 They
Ūda	Unāda unhāda t nāda	30 Of them
Ūda:	Unāda unhāda tināda	31 Then
Hath	Hatth	32 Hand
Pair	Pair	33 Foot
Nal	Nall	34 Nose
Ash	Haklhi bakhi hakhar	35 Dye
Mūh	Mūh	36 Mouth
Dand	Dad	37 Tooth
Kann	Kann	38 Ear
Bal	B l saraul (<i>hair of the head</i>)	39 Hair
Sir	Si mund	40 Head
Jibh	Jibh	41 Tongue
Dh d	Fot dhud	42 Belly
Pitthi	Pitth	43 Back
Loha	Loha	44 Iron
Sōna	Sunna	45 Gold
Chādī	Chadi rappa	46 Silver
Bab babb:	Babb	47 Father
Ma	Ammā ma	48 Mother
Bhara	Bhau	49 Brother
Bhain	Bain bha n bōbō	50 Sister
Admī	Mahp manullh manre admī	51 Man
Janani	Junas tr mat jananna	52 Woman

English.	Mājh (Amritsar).	Pōwādhi of Ambala.	Malwa (Perozepore).
53. Wife	Wohṭī, rann	Bauṭī	Rann, wauṭī
54. Child	Bachchā	Patt (mass.), dhi (fem.)	Chhohr, muṇḍā
55. Son	Putt, puttar	Putt, puttar, muṇḍā	Putt, bōṭā
56. Daughter	Dhi, kākki, kuṛī	Dhi, kuṛī	Dhi
57. Slave	Gollā	Gulām	Gulām, golā
58. Cultivator	Jimṛdār	Jimindār	Kirmān
59. Shepherd	Ājalī	Gaḍarā	Ayalī
60. God	Rabb, Wāb-gurū	Rabb, Wob-gurū, Rām, Allā, Khudā.	Rabb
61. Devil	Bhūt, parēt	Bhūt	Śaten
62. Sun	Sūraj	Sūraj	Suraj
63. Moon	Chand	Chand	Chand
64. Star	Tārā	Tārā	Tārā
65. Fire	Agg, basantar	Agg	Agg
66. Water	Pāṇī, jal	Pāṇī, jal	Pānī
67. House	Ghar, kullā	Ghar	Ghar
68. Horse	Ghōṛā, ṭaṭṭā	Ghōṛā	Ghōṛā
69. Cow	Gā, gaū	Gaū	Gā
70. Dog	Kuttā	Kuttā	Kuttā
71. Cat	Billī	Billī	Billī
72. Cock	Kukkar	Kukkar	Kukkar
73. Duck	Battak	Battag	Bottakh
74. Ass	Khottā, gadhā	Khottā	Gadhā, khottā
75. Camel	Uṭṭh	Ūṭh	Uṭh, Ōṭh
76. Bird	Pakharī	Pachchhī	Pachchhī
77. Go	Jāh	Jā	Jā
78. Eat	Khāh	Khā	Khā
79. Sit	Baṭh, baiṭh	Beih	Beih, beṭh

D gr	Kangra	Engl h
Lar	Lar junas trimat jananna	53 W fe
Jatak	Jatak n la-chuka	54 Child
Pattar	Jatak pattar	55 Son
Dh	Dh lur	56 Daughter
Gulam	Gulam kammā	57 Slave
Sam	Pahū	58 Cult vator
Charwal	Guslu	59 Shepherd
Parmesar	Parmesar Thakar	60 God
P saoh	Shatan	61 Devil
Suraj	Su aj	62 Sun
Chann	Chand rma	63 Moon
Tara	Tara	64 Star
Ag	Agg	65 Fre
Pan	Pan	66 Water
Ghar	Ghar	67 House
Ghora	Gl ōra	68 Horse
Gao	Ga	69 Cow
Kutta	Kutta	70 Dog
B ll	B ll	71 Cat
Kukkar	Kukkar	72 Cook
Battak	Batk	73 Duck
Kho a	Khōta gadl a	74 Ass
Ut	Ūt	75 Camel
Pakl oru	Pancl h	76 B d
Ja	Ja	77 Go
Kha	Kha	78 Ea
Bauh	Bah	79 St

English.	Mājh (Amritsar).	Pṛswādī of Ambala.	Mālwal (Ferozepore).
80. Come	Ā	Ā	Ā
81. Bent	Mār	Mār, kuṭṭ	Mār
82. Stand	Khalo, uṭh	Uṭṭh	Kharā-hō, kharo
83. Die	Mar	Mar	Mar
84. Give	Dāh	Dā	Dā
85. Run	Nass, bhajj, daur	Bhagg, nas, dōr	Bhajj
86. Up	Utte, uppar	Uttē	Uttē
87. Near	Nērē, kōl	Kōl, nērē	Nērē
88. Down	Hōthā	Hēthā	Hēth
89. Far	Dār, durāddā	Dār	Dār
90. Before	Aggē, sāmntē, agērē	Aggē	Aggē
91. Behind	Pichchbē	Pichchbē	Pichchbē
92. Who	Kaup, kēhrā	Kēhrā	Kēhrā, kaun
93. What	Kī	Kī	Kī
94. Why	Kiū	Kāhnū	Kiyū, kiē
95. And	Hōr, atē, tē, ar	Hōr	Hōr, anr, tē
96. But	Mur, par	Par	Par, nālē
97. If	Jē, jad, jadē	Jē	Jē, jēkar
98. Yes	Hā, ahō, halā	Hā, ah	Hā, ahō
99. No	Nahī, nā	Nāh	Nāī, nā
100. Alas	Hāē-hāē, oh-ho	Ōho, masē	Hāhē, masē
101. A father	Pis	Pia	Pēo
102. Of a father	Piōdā	Piōdā	Pēōdā
103. To a father	Piōnū	Piōnū	Pēōnū
104. From a father	Pis-thē	Pin-thē, pin-kolē	Pēo-tē
105. Two fathers	Dō pis	Dō pia	Dō pēo
106. Fathers	Pis	Pia	Pēo

D e	K a g a	Eng l
A	A	80 Come
Mar	Mar	81 Bent
I'larō	Kharō ja	82 Stand
Mar	Mar	83 Do
Doh	Dō	84 Give
Daur	Daur nat h l i t t dō	85 Run
Uppar	Uppar	86 Up
\ōra	\ōrō	87 Near
Khalh	Bunh ohll hōth	88 Down
Dur	Dur	9 Far
Agge	Agge samhuc	90 Before
P chohhō	Pachah p chchlō	91 Behind
Kaun kun	Kun	92 Who
K h leh	Kya l a	3 What
K	I ajō	94 Why
Hōr	Kane	95 And
Par	Par	96 But
Jchar	Jo	97 If
Ha	H	98 Yes
Na	\ nal	99 No
Masōs	Huō	100 Alas
Bab babla	Babb	101 A father
Babba da	Babbeda	102 Of a father
Babb g	B bbejō babbe kl	103 To a father
Bal ba k'el ha	Babbe to	04 From a father
D' tab	D' tabb	105 Two fathers
Bal babba	Bal b	106 Father's

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Malwal (Ferozepore).
107. Of fathers . . .	Piṣḍā	Piwāḍā	Pōwāḍā
108. To fathers . . .	Piṣṇū	Piwāṇū	Pōwāṇū
109. From fathers . . .	Piṣ-thō	Pi-wā-thō, piwā-kolō	Pewā-tō
110. A daughter . . .	Kākki	Dhī	Dhī
111. Of a daughter . . .	Kākkidā	Dhidā	Dhidā
112. To a daughter . . .	Kākkinū	Dhinū	Dhinū
113. From a daughter . . .	Kākki-thō	Dhī-thō, -kolō	Dhī-tō
114. Two daughters . . .	Do kākkū	Do dhū	Do dhū
115. Daughters . . .	Kākkū	Dhū	Dhū
116. Of daughters . . .	Kākkidā	Dhidā	Dhidā
117. To daughters . . .	Kākkinū	Dhinū	Dhinū
118. From daughters . . .	Kākki-thō	Dhī-thō, -kolō	Dhī-tō
119. A good man . . .	Ikk bhāl mānas	Ikk bhāl manukkh	Ik chaṅg mānukkh
120. Of a good man . . .	Ikk bhāl mānasdā	Ikk bhāl manukkhā	Ik chaṅg manukkhā
121. To a good man . . .	Ikk bhāl mānasū	Ikk bhāl manukkhū	Ik chaṅg manukkhū
122. From a good man . . .	Ikk bhāl mānas-thō	Ikk bhāl manukkh-thō, -kolō	Ik chaṅg manukkh-tō
123. Two good men . . .	Do bhāl mānas	Do bhāl manukkh	Do chaṅg manukkh
124. Good men . . .	Bhāl mānas	Bhāl manukkh	Chaṅg manukkh
125. Of good men . . .	Bhāl mānasdā	Bhāl manukkhā	Chaṅg manukkhā
126. To good men . . .	Bhāl mānasū	Bhāl manukkhū	Chaṅg manukkhū
127. From good men . . .	Bhāl mānas-thō	Bhāl manukkh-thō, -kolō	Chaṅg manukkh-tō
128. A good woman . . .	Ikk bhālī tīvī	Ikk bhālī tīvī	Ik chaṅgī tīmī
129. A bad boy . . .	Ikk kupatā mupā	Ikk burā mupā	Bhaiṛā mupā
130. Good women . . .	Bhālī tīvī	Bhālī tīvī	Chaṅgī tīmī
131. A bad girl . . .	Ikk bhāiṛī kuṛī	Ikk burī kuṛī	Bhaiṛī kuṛī
132. Good . . .	Bhāl, chaṅg	Chaṅg, apchhā, bhāl	Chaṅg
133. Better . . .	Horā-thō chaṅg (better than others)	Bhāt chaṅg	Bālā chaṅg

Dogr	Kangra	Engl sh
Babbāĩda	Babbāda	107 Of fathers
Babbāĩgi	Babbājo babbā lı	108 To fathers
Babbāĩ kachha	Babbā te	109 From fathers
Dhı	Dhı	110 A daughter
Dhıda	Dhıda	111 Of a daughter
Dhıgi	Dhıajo dhıa kı	112 To a daughter
Dhı kachha	Dhıa tē	113 From a daughter
Dō dhıā	Dō dhıā	114 Two daughters
Dhıā	Dhıā	115 Daughters
Dhıāda	Dhıāda	116 Of daughters
Dhıegi	Dhıājo dı ın kı	117 To daughters
Dhıe kaol hu	Dhıā te	118 From daughters
Ik khara admi	Ik khara manas	119 A good man
Ik khare admiāda	Ik khare māi asēda	120 Of a good man
Ik khare admi kachh	Ik khare manasajo (lı)	121 To a good man
Ik khare admi kachha	Ik khare manas te	122 From a good man
Dō khare admi	Dō khare manas	123 Two good men
Khare admi	Khare (or kharā) manasā	124 Good men
Khare admiāda	Khare (or kharā) manasāda	125 Of good men
Khare admiā kachh	Khare (or kharā) manasājo (kı)	126 To good men
Khare admiā kachha	Khare (or kharā) manasā te	127 From good men
Ik khari janani	Ik khari bhalı manas	128 A good woman
Ik kachcha lauhra	Ik barı mundu	129 A bad boy
Khari jananiā	Khariā trimatı (or manası)	130 Good women
Ik kachchı kırı	Ik buri kırı	131 A bad girl
Khara	Khara bhalı achha	132 Good
Mata khara	Bauhtı harı	133 Better

English.	Mājhi (Amritsar).	Pēśāhi of Ambala.	Nālāi (Ferozepore).
134. Best . . .	Sabbnāi-thō chāṅgā (<i>better than all</i>).	Dābdā chāṅgā . . .	Bāhlā-i chāṅgā . . .
135. High . . .	Uchchā . . .	Uchchā . . .	Uchchā . . .
136. Higher . . .	Hornāi-thō uchchā . . .	Bōhat uchchā . . .	Bāhlā uchchā . . .
137. Highest . . .	Sabbnāi-thō uchchā . . .	Sabb-thō uchchā . . .	Bāhlā-i uchchā . . .
138. A horse . . .	Ghōṛā . . .	Ghōṛā . . .	Ghōṛā . . .
139. A mare . . .	Ghōṛī . . .	Ghōṛī . . .	Ghōṛī . . .
140. Horses . . .	Ghōṛē . . .	Ghōṛē . . .	Ghōṛē . . .
141. Marcs . . .	Ghōṛīl . . .	Ghōṛīl . . .	Ghōṛīl . . .
142. A bull . . .	Sāhn . . .	Sāhdā . . .	Dhattā, sāhan . . .
143. A cow . . .	Gā . . .	Gā . . .	Gā . . .
144. Bulls . . .	Sāhn . . .	Sāhdō . . .	Dhattō . . .
145. Cows . . .	Gāil . . .	Gāil . . .	Gāil . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kutti . . .	Kutti . . .	Kutti . . .
148. Dogs . . .	Kuttiō . . .	Kuttiō . . .	Kuttiō . . .
149. Bitches . . .	Kuttiñ . . .	Kuttiñ . . .	Kuttiñ . . .
150. A he goat . . .	Bakrā . . .	Barhā . . .	Bakkrā . . .
151. A female goat . . .	Bakri . . .	Barhi . . .	Bakkri . . .
152. Goats . . .	Bakrō . . .	Barhō . . .	Bakkariñ . . .
153. A male deer . . .	Harau . . .	Harap . . .	Hara . . .
154. A female deer . . .	Harni . . .	Harpi . . .	Harni . . .
155. Deer . . .	Harau . . .	Harau . . .	Hara . . .
156. I am . . .	Maī hā . . .	Maī hā . . .	Maī hā . . .
157. Thou art . . .	Tū haī . . .	Tū haī . . .	Tū haī, hai . . .
158. He is . . .	Uh haī, i . . .	Oh haī . . .	Ch haī . . .
159. We are . . .	Asī hā, haī . . .	Asī hā . . .	Asī hā . . .
160. You are . . .	Tuāi hō . . .	Tuāi hō . . .	Tuāi hō . . .

Dōgr.	Kangra.	English
Mate gai khara	Bauht-hi khara	134 Best
Uel ci a	Uchoha	135 High
Mata uchoha	Bauht uchoha	136 Higher
Mate gai uchohō	Bauht h uchoha	137 Highest
Ghōra	Ghōra	138 A horse
Ghōri	Ghōri	139 A mare
Ghōre	Ghōre	140 Horses
Ghōr ā	Ghōr ā	141 Mares
Sahn	Sahn	142 A bull
Gaō	G	143 A cow
Sahn	Sahn	144 Bulls
Gavē	Gai	145 Cows
Kutta	Kutta	146 A dog
Kutti	Kutti	147 A bitch
Kuttō	Kutte	148 Dogs
Kutt ā	Kuttā	149 Bitches
Bakra	Bakra bakru	150 A he goat
Bakri	Bakri .	151 A female goat
Bakru	Bakru	152 Goats
Harn	Harn	153 A male deer
Harni	Harni	154 A female deer
Harn	Harn	155 Deer
Maĩ l ā	Maĩ hā	156 I am
Tu h ā	Tu hō hai	157 Thou art
Oh l nā, nā ā	Soh hō hai	158 He is
Assā l ā, l ā l ā	Assā l ā, l ā l ā	159 We are
Tu hō ā	Tussā l ā, hā l ā	160 You are

English.	Mañh (Amritsar).	Pōwādhl of Ambala.	Mālvāt (Perozepore).
161. They are . . .	Uh hañ, han . . .	Oh hañ . . .	Oh han . . .
162. I was . . .	Mañ sñ . . .	Mañ sñ . . .	Mañ sñ, si . . .
163. Thou wast . . .	Tñ sañ . . .	Tñ sañ . . .	Tñ sañ, si . . .
164. He was . . .	Uh si . . .	Oh si . . .	Oh si . . .
165. We were . . .	Asñ sñ . . .	Asñ sñ . . .	Asñ sñ, si . . .
166. You were . . .	Tuñ san . . .	Tuñ sñs . . .	Tuñ sñ, si . . .
167. They were . . .	Uh sñ . . .	Oh san . . .	Oh san, si . . .
168. Be . . .	Ho . . .	Ho . . .	Ho . . .
169. To be . . .	Hōpā . . .	Hōpā . . .	Hōmā . . .
170. Being . . .	Hōndā . . .	Hōndā . . .	Hōndā . . .
171. Having been . . .	Hō-kē . . .	Hō-kē . . .	Hōi hōi . . .
172. I may be . . .	Mañ hññ . . .	Mañ hōwā . . .	Mañ hōmā . . .
173. I shall be . . .	Mañ hōñgā . . .	Mañ hōwñgā . . .	Mañ hōmñgā . . .
174. I should be . . .	.....	.....	.....
175. Beat . . .	Mār . . .	Mār . . .	Mār . . .
176. To beat . . .	Mārñ . . .	Mārñ . . .	Mārñ . . .
177. Beating . . .	Mārñā . . .	Mārñā . . .	Mārñā . . .
178. Having beaten . . .	Mār-kē . . .	Mār-kē . . .	Mār-kē . . .
179. I beat . . .	Mañ mārñā-hñ, mārñā-hñ	Mañ mārñā-hñ (or mārñā-hñ, and so throughout).	Mañ mārñā-hñ
180. Thou beatest . . .	Tñ mārñā-hñ, mārñā-hñ	Tñ mārñā-hñ . . .	Tñ mārñā-hñ . . .
181. He beats . . .	Uh mārñā-hñ, mārñā-hñ	Oh mārñā-hñ . . .	Oh mārñā-hñ . . .
182. We beat . . .	Asñ mārñā-hñ, mārñā-hñ	Asñ mārñā-hñ . . .	Asñ mārñā-hñ . . .
183. You beat . . .	Tuñ mārñā-hñ, mārñā-hñ	Tuñ mārñā-hñ . . .	Tuñ mārñā-hñ . . .
184. They beat . . .	Uh mārñā-hñ, mārñā-hñ	Oh mārñā-hñ . . .	Oh mārñā-hñ . . .
185. I beat (Past Tense) . . .	Maññāñ mārñā . . .	Mañ mārñā . . .	Mañ mārñā . . .
186. Thou beatest (Past Tense) . . .	Tññāñ mārñā . . .	Tñ mārñā . . .	Tñ mārñā . . .
187. He beat (Past Tense) . . .	Uññāñ mārñā . . .	Ohñ mārñā . . .	Us mārñā . . .

Dogra.	Kangra	English
Oh haĩ aĩ e	Seh hã haĩ hin han	161 They are
Aũ sa tha sã	Maĩ tha thu	162 I was
Tu sa tha	Tu tha thu	163 Thou wast
Oh sa tha	Seh tha thu	164 He was
As se the	Assã the	165 We were
Tus sã the	Tussã the	166 You were
Oh se the	Seh the	167 They were
Hẽ	Hẽ	168 Be
Hõna	Hõna	169 To be
Hunda	Hõnd	170 Being
Hẽ hẽ hẽ e	Hẽ le	171 Hav ng been
Aũ hõã	Maĩ hõã	172 I may be
Aũ hon	Maĩ hũga hogha bhõla	173 I shall be
Aũ hunda		174 I should be
Mar	Mar	175 Beat
Ma na	Ma rna	176 To beat
Marda maina	Marda	177 Beating
Marie	Maĩ le	178 Having beaten
Au marna marda	Maĩ marda hã	179 I beat
Tu marna marda	Tu marda he	180 Thou beatest
Oh marna marda	Seh marda hẽ	181 He beats
As marna marda	Assã marda lã	182 We beat
Tus marna marda	Tussã marda hã	183 You beat
Oh marna marda	Seh ma de ha	184 They beat
Me mar a	Maĩ marna	185 I beat (<i>Past Tense</i>)
Tudh marna	Tuĩ (o tudh) marna	186 Thou beatest (<i>Past Tense</i>)
Us marna	Tuĩ mar a	187 He beat (<i>Past Tense</i>)

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Māl-wālī (Ferozepore).
188. We beat (<i>Past Tense</i>).	Asīnāñ māriñ . . .	Asī māriā . . .	Asī māriā . . .
189. You beat (<i>Past Tense</i>).	Tusīnāñ māriā . . .	Tusī māriā . . .	Tusī māriā . . .
190. They beat (<i>Past Tense</i>).	Unhīnāñ māriā . . .	Ōnhī māriā . . .	Ōhnī-nē māriā . . .
191. I am beating . . .	Mañ mārāñ-hī . . .	Mañ mārāñ-hī . . .	Mañ mārāñ-hī . . .
192. I was beating . . .	Mañ mārāñ-si . . .	Mañ mārāñ-si . . .	Mañ mārāñ-sī . . .
193. I had beaten . . .	Mañnāñ māriñ-si . . .	Mañ māriñ-si . . .	Mañ māriñ-si . . .
194. I may beat . . .	Mañ māñī . . .	Mañ māñī . . .	Mañ māñī . . .
195. I shall beat . . .	Mañ mārēgā . . .	Mañ mārēgā . . .	Mañ mārēgā . . .
196. Thou wilt beat . . .	Tū mārēgā . . .	Tū mārēgā . . .	Tū mārēgā . . .
197. He will beat . . .	Uñ mārēgē . . .	Ōñ mārēgā . . .	Ōñ mārēgā . . .
198. We shall beat . . .	Asī mārēgē . . .	Asī mārēgē . . .	Asī mārēgē . . .
199. You will beat . . .	Tusī mārēgē . . .	Tusī mārēgē . . .	Tusī mārēgē . . .
200. They will beat . . .	Unñ mārēgē . . .	Ōñ mārēgē . . .	Ōñ mārēgē . . .
201. I should beat . . .	.....	.....	.....
202. I am beaten . . .	Maññī mār pañdī-hai . . .	Maññī mār pai . . .	Mainū māriñ-hai . . .
203. I was beaten . . .	Maññī mār pañdī-si . . .	Maññī mār pai-si . . .	Mainū māriñ-si . . .
204. I shall be beaten . . .	Maññī mār pañ . . .	Maññī mār pañgi . . .	Mainū mārēgā . . .
205. I go . . .	Mañ jāñdāñ-hī, jāñnāñ-hī . . .	Mañ jāñdāñ-hī (<i>or</i> jāññ-hī, <i>and so throughout</i>). . .	Mañ jīdāñ (<i>or</i> jāñāñ)-hī . . .
206. Thou goest . . .	Tū jāñdāñ-hai, jāñnāñ-hai . . .	Tū jāñdāñ-hai . . .	Tū jīdāñ-hai . . .
207. He goes . . .	Uñ jāñdāñ-hai, jāñnāñ-hai . . .	Ōñ jāñdāñ-hai . . .	Ōñ jīdāñ-hai . . .
208. We go . . .	Asī jāñnāñ-hai, etc. . .	Asī jāñdāñ-hī . . .	Asī jīdāñ-hī . . .
209. You go . . .	Tusī jāñnāñ-hai, etc. . .	Tusī jāñdāñ-s . . .	Tusī jīdāñ-hī . . .
210. They go . . .	Unñ jāñnāñ-hai, etc. . .	Ōñ jāñdāñ-haiñ . . .	Ōñ jīdāñ-haiñ . . .
211. I went . . .	Mañ giā . . .	Mañ gēā . . .	Mañ giyā . . .
212. Thou wentest . . .	Tū giā . . .	Tū gēā . . .	Tū giyā . . .
213. He went . . .	Uñ giā . . .	Ōñ gēā . . .	Ōñ giyā . . .
214. We went . . .	Asī gēā . . .	Asī gēā . . .	Asī gēā . . .

Dogra	Kangri	English
Ass maria	Ass ^ñ maria	188 We beat (<i>Past Tense</i>)
Tua ^ñ maria	Tua ^ñ maria	189 You beat (<i>Past Tense</i>)
Un ^ñ maria	Tin ^ñ (or tinb ^ñ) maria	190 They beat (<i>Past Tense</i>).
Añ marda ã	Mañ marda h ^ñ	191 I am beating
Añ marda ã	Mañ marda tha	192 I was beating
Me maria sã	Mañ maria tha	193 I had beaten
Añ mar ^ñ	Mañ mar ^ñ	194 I may beat
Añ maran	Mañ marg; marghe mârigha	195 I shall beat
Tu marga	Tu marga margha	196 Thou wilt beat
Oh mârigh	Soh marga margha	197 He will beat
As maria	Ass ^ñ margo, maighe	198 We shall beat
Tua margo	Tua ^ñ margo, marghe	199 You will beat
Oh mârigan	Soh margo marghe	200 They will beat
Añ marda		201 I should beat
Migi mar pa ^ñ s	Ming ^ñ mardã hai	202 I am beaten
Migi mar pa ^ñ s	Ming ^ñ maria	203 I was beaten
Migi mar pawag	Ming ^ñ margha	204 I shall be beaten
Añ jana (or j ^ñ da) ã	Mañ j ^ñ da h ^ñ	205 I go
Tu ja ^ñ (j ^ñ da) ã	Tu j ^ñ da h ^ñ	206 Thou goest
Oh jana (j ^ñ da) ã	Soh j ^ñ da-h ^ñ	207 He goes
As jano (j ^ñ de) ã	Ass ^ñ j ^ñ de h ^ñ	208 We go
Tua jano (j ^ñ de) ã	Tua ^ñ j ^ñ de h ^ñ	209 You go
Oh jant ^ñ (j ^ñ de) ã	Soh j ^ñ de h ^ñ	210 They go
Añ ga ^ñ gaya	Mañ ga ^ñ	211 I went
Tu ga ^ñ gaya	Tu ga ^ñ	212 Thou wentest
Oh ga ^ñ , gaya	Soh ga ^ñ	213 He went
As ga ^ñ	Ass ^ñ ga ^ñ	214 We went

English	Urdu (Amritsar)	Punjabi of Ambala	Malwa (Ferozepore)
215 You went	Tusi gao	Tusi gu	Tusi gao
216 They went	Uh gao	Oh gao	Oh gao
217 Go	Jah	Ja	Ja
218 Gung	Janda, Jann	Janda	Jida
219 Gone	Gua	Ge	Giya
220 What is your name?	Tahadda nī ki hai?	Tahada ki nī hai?	Thoudi ki nī hai?
221 How old is this horse?	‘i ghōrī kīna warilūda hai?	‘i ghōrī ki umar hai?	De ghōrī ki nā umar hai?
222 How far is it from here to Kashmir?	Arthū Kashmir kīna hai?	Arthū Kashmir i nī hai?	Kashmir thū kīnī wāt hai?
223 How many sons are there in your father's house?	Tah iddū peddū ghar kīna puttai hai?	Tah idt pando ghar kīnno puttai hai?	Thandō peddō kīnno puttai hai?
224 I have walked a long way to day	Aj marī tarī paīda lita hai	Aj marī tarī paīda lita	Aj marī bahī tarī phara hī
225 The son of my uncle is married to his sister	Mārī tūdī putt uhdī bhānī nī bhī hai	Mārī chichī kī puttārī bhānī bī nī nūl lōn hai	Mārī bhānī chichōdā putt uhdī bhānī nī vīdānī hōrī hai
226 In the house is the saddle of the white horse	Chitto ghōrī dī kuthī gharīchī hai	Chitto ghōrī dī kuthī ghārī chichī hai	Ghar vich baggē ghōrī dī kuthī hai
227 Put the saddle upon his back	Uhdī puttī tū kīthī pī	Ohdī puttī tū kīthī pī dō	Kuthī dī dī puttī tū pī dō
228 I have beaten his son with many stripes	Mārī uhdī puttū bārī lōlō mārī	Mārī ohdī puttū bārī oh bārī mārī	Mārī uhdī puttū bārī lōrī nīl kuttī
229 He is grazing cattle on the top of the hill	Uh pāhārī dī chōtī tarī dāgarī chārī rīnī	Oh pāhārī kī thībī tō dāgarī chārī dōdā hī	Oh pāhārī kī chōtī nīlī mīlī chārī dī dī hai
230 He is sitting on a horse under that tree	Uh us rukhī kī hūth ghōrī tō bāthī hī hai	Oh rukhī kī hūth ghōrī tō chārī kī hī hai	Oh us rukhī kī hūth ghōrī tō chārī bāthī hī hai
231 His brother is taller than his sister	Uhdī bhārī uhdī bhānī lōlō kāmā hai	Ohdī bhārī ohdī bhānī nūlō uchēnī hai	Ohdī bhārī ohdī bhānī nūlō uchēnī hai
232 The price of that is two rupees and a half	Uhdī mūl dī rāpī hai	Ohdī mūl dī rāpī hai	Ohdī mūl dī rāpī hai
233 My father lives in that small house	Mārī pō us chhōtī ghārīchī rāhūdī hī	Mārī pō dī chhōtī ghārī vich rāhūdī hai	Mārī pō dī chhōtī ghārī vich rāhūdī hai
234 Give this rupee to him	‘i rāpī uhdī dē	‘i rāpī dō dē dō	‘i rāpī dō dē dē
235 Take those rupees from him	Ohdī lōlō dī rāpī hai	Oh rāpī dō lōlō hai	Oh rāpī dō dē dē hai
236 Beat him well and bind him with ropes	Ohnū khub phandō tō rāpī nāl mārī bānībō	Ohnū chāngī tarī mārī tō rāpī nāl bānībō	Ohnū chāngī tarī mārī kuttī lō rāpī nāl bānībō
237 Draw water from the well	Khū pānī lī kichē	Khūchē pānī kī kichē	Khū vichē pānī kī kichē
238 Walk before me	Mārī aggē aggē chāl	Mārī aggē chālō	Mārī sūmō tarī phar
239 Whose boy comes behind you?	Tah iddū pichēhō kīndī munda andī?	Tahī kī pichēhō kīndī munda andī hai?	Kahī munda kī pichēhō andī hai?
240 From whom did you buy that?	Tūnī oh kīndī lōlō mūl lītī hai?	Tūnī oh lōlō lōlō mūl kī hai?	Tūnī oh dī kīndī lōlō mūl hai?
241 From a shopkeeper of the village	Pinddī kī bātīwālō lōlō	Pinddī kī bātīwālō lōlō	Pinddī kī bātīwālō lōlō

Dogr	Kangri	English
Tus gao	Tussa gre	215 You went
Oh gre	Sch gao	216 They went
Ja	Ja	217 Go
Jana, j ^u d i	Jai le	218 Going
Gia, g ^u a	Gia	219 Gone
Tusara kih n ⁱ ai ?	Tussa ^u da l i a n ⁱ hai ?	220 What is your name ?
Us ghoredi unai kih ai ?	Dh ghora kitni ⁱ barishada hai ?	221 How old is this horse ?
Ith ^u Kashmir kinu ⁱ dur ai ?	Ith ^u to Kashmir kitni ⁱ dur hai ?	222 How far is it from here to Kashmir ?
Tero babbaide ghai kinu ⁱ putt u hai ?	Tas ^u de babbe ^u de ghar kitno jatak hai ?	223 How many sons are there in your father's house ?
Aj ma ⁱ bara phula ⁱ	Ma ⁱ ajj ba ⁱ dur j u ai	224 I have walked a long way to day
Ma ⁱ chachedi puttai usli dhni kano bhaya gi u	More chachedi puttar tiddhi bhai l ano bhaiu hu	225 The son of my uncle is married to his sister
Chitto ghoredi kathi ghar u	Ghare buch clitte ghoredi lathi hai	226 In the house is the saddle of the white horse
K thi usli putthi par rakhi	K thi tid hu jithi uppar pu de	227 Put the saddle upon his back
Aj ma ⁱ usde puttai ^u mat ^u koro mare	Ma ⁱ tid lo puttrey l oia ⁱ kano m ri	228 I have beaten his son with many stripes
Oh j alardi choti par dungai ch i u	Sch dh i h i chun l i uppar dungai ch r i l a d a h i	229 He is grazing cattle on the top of the hill
Oh us ruki hai beth ghore par bathi da ai	Sch us ruli h h th ghore uppar cl arhi h i	230 He is sitting on a horse under that tree
Us l i hai u usdi bhari ⁱ kachhi lamma u	Tsda l i u tiddhi bhai to lamm ^u hai	231 His brother is taller than his sister
Usdi mal dh i rupye ai	Tiddi mal dh i rupye ai	232 The price of that is two rupees and a half
Meri bab us nikke ghara ⁱ v ch ruhda u	Meri babb ti chhote ghara ⁱ lich ra ⁱ hai	233 My father lives in that small house
Ch rupye usi dek	I h rup ye t i l i d a d e	234 Give this rupee to him
Oh rupye us lo kachhi l i u	Sch rupye t i s t e l i l e	235 Take those rupees from him
Usi khar l aro mu, te raso l aro ⁱ ban	Tis k ^u mat i mat i l aro ⁱ raso l aro ⁱ baunhi de	236 Beat him well and bind him with ropes
Khuhe vicheh ⁱ p ai lad	Khu te pinl dhri l i a	237 Draw water from the well
Mero agge ⁱ chal	Mero agge band	238 Wait before me
Kuhda lahra ⁱ tere puchhe ⁱ avia du ai ?	Kuhda jatak tuss ^u de puchhe ⁱ a ^u hai ?	239 Whose boy comes behind you ?
Oh tudh l ahdai kachhi kharidai ai ?	Kus to tass ^u sai mullo hai ?	240 From whom did you buy that ?
Gara ^u d i hatti wale kachhi	Gara ^u d e l a t w a n t e t e	241 From a shopkeeper of the village